

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 316.

NEW YORK: SATURDAY, JANUARY 17, 1885.

PRICE TEN CENTS.

MISS STELLA REES.
Leading Juveniles.
Address MIRROR.

MISS HELEN OTTOLENGUI.
Leading Business.
Address Spies & Smart, 15 Union Square, New York.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 15 Union Square, New York.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS SYDNEY COWELL.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys. Address MIRROR.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS ELSIE MORROW.
Juvenile. Address New York MIRROR.

MISS ROSALIE GOODENOUGH.
Soubrettes. At liberty 1884-5. Address N. Y. MIRROR.

MISS HELEN WINDSOR.
Bartley Campbell's Siberia Company.
Season 1884-85.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MISS ADA NELSON.
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
1084 Fulton Ave., Brooklyn.

MADAME IVAN C. MICHEL.
Shakespearean Teacher.
Permanent residence, 330 E. 14th Street.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MISS AMY LEE.
At Liberty. Address MIRROR.

MISS ROSE SAKER.
Criterion Theatre.
London, England.

MISS EVA FARMINGTON.
Soubrettes and Ingenues.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS LOUISE MULDER.
At liberty season 1884-85.
Address Simmonds & Brown.

MRS. SOL SMITH.
Wallack's company. Summer season.

MISS REGINA DACE.
Re-engaged for the Season 1884-85.
At the Boston Museum.

MISS FLORENCE MARRYAT.
Heavy Lead and Character.
America in October.

MISS MARIE TAYLOR.
Juveniles. Address MIRROR.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address Spies & Smart, 15 Union Square.

MISS EDITH FARR.
At liberty. Address MIRROR.

MISS LAURA LAWRENCE.
Address MIRROR.

MISS EMMA LATHAM.
Address 313 West 22d street, or MIRROR office.

MISS MINETTE THOMPSON.
Lovers' in Seven Ravens.
Address Agents, or 108 Madison Avenue.

MISS ANNIE WAKEMAN.
Address MIRROR.

MISS ADELAIDE CHERIE.
Pavements of Paris Company.
Address N. Y. MIRROR.

MISS MAY WADE AND LITTLE LULU.
At liberty. Address Agents.

MISS ISABEL JACKSON.
Address New York MIRROR.

MISS HELEN BANCROFT.
Leading. Address MIRROR.

MISS EMMA LAWSON.
Eccentric Old Woman.
Address MIRROR.

MISS MULHOLLAND.
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England.

MISS ANNIE MORROW.
Address MIRROR.

MISS AGNES HERNDON.
Leading. Address MIRROR.

MISS ESSI FENTON.
Juveniles. Invites offers Season 1884-85.
Address MIRROR or Agents.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to MIRROR Office.

MISS MAUD GANNON.
Juvenile. Address MIRROR.

MISS CAROLINE NATHAN.
Soubrettes. Address MIRROR.

MISS AMY GORDON.
Prima Donna.
Address 226 West 20th Street, or MIRROR office.

MISS MATHILDE RIENHAULT.
Principal Musical Theatre. Juvenile.
English parts. Address this office.

MISS MAMIE B. JOYCE.
Address in care of this Office.

MISS MARY BREYER.
Heavies and Characters.
Geo. C. Min Dramatic Co.

MISS KATE HALL.
Burlesque, light opera or ballad.
Permanent address New York MIRROR.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS ROSE CALHOUN.
Soubrette. Address MIRROR.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS CECILIA HERMAN.
Soubrette. Address MIRROR.

MISS ANNIE DOUGLAS.
Character Business and Old Women.
At liberty. Address care of Agencies.

MISS MAMIE GOLDENTHIE.
Chorister—Comic Opera. At liberty season 1884-85.
Address at MIRROR Office.

MISS ADELE CORNELIA.
Star-Prima Donna Danseuse Amaluta.
Address P. O. Box 1206, or 108 W. 16th Street, N. Y.

MISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingenues.
Address MIRROR.

MISS ADELE PAINE.
Address MIRROR.

MISS JULIA M. MITCHELL.
Eccentric Comedy.
Address this Office.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

MR. GEORGE E. POULETT.
Disengaged season 1884-85.
Opera or drama.

MR. PERCY COOPER.
Tenor.
Address 124 Chandler street, Boston.

MR. JOHN SAUNDERS.
Character Comedian.
Address Simmonds & Brown, or 94 Chandler St., Boston.

MR. CROMIE HYNSON.
As Harold Wilmut. Supporting Laura Dalaty in A Mountain Plisk.

MR. JOHN J. WILLIAMS.
As the Bad Boy with Athinson's Peck's Bad Boy Company.
Address MIRROR.

MR. LESTER VICTOR.
In the Ranks.
Address Simmonds & Brown.

MR. CHAS. G. CRAIG.
Disengaged after July 1.
Address N. Y. MIRROR.

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combination.
771 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.
Stage carpenter. At liberty.
Address N. Y. MIRROR Office.

MR. JOHN W. CROMWELL.
Comedian.
Address N. Y. MIRROR.

MR. EDWARD C. GEORGIE.
Asst. Adv. Agent. At liberty for Fall season.
References furnished. 234 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.
Musical Director.
231 East Tenth street or MIRROR.

MR. NELSON WHEATCROFT.
As Sydney Norcott and Benton Blair. Address while on tour N. Y. MIRROR or SIMMONDS and BROWN.

MR. WALTER OWEN.
Season 1884-85. At liberty. Address MIRROR.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At liberty.
Address, care Job Print. & Alden Ct., Boston.

MR. ALFRED L. SIMPSON.
Musical Director. Address MIRROR.

MR. RICHARD VARNER.
Leading Juvenile. Address Spies & Smart.

MR. PHILIP BECK.
London, England.

MR. D. H. WILSON.
Juvenile and Light Comedy.
Address N. Y. MIRROR.

MR. HENRY FURNER.
Musical Director. Address MIRROR.

MR. GEORGE W. FENDERBART.
Waiting Comedian. Address MIRROR.

MR. ERNEST LINDER.
With Morris and Morgan. As the Jew of Malta.

MR. JULIAN DOANE.
Address 61 West 11th Street, New York.

MR. ED. P. TEMPLE.
Specially Engaged.
Lovers' in Seven Ravens. Address MIRROR.

MR. MILTON HOBBS.
May be addressed at his residence, No. 100 West Place, Brooklyn, N. Y.

MR. WALTER MORTON.
Utility and Properties.
Address Philadelphia P. O.

MR. JAMES COOK.
Utility. Address MIRROR.

MR. CYRIL NAUDE.
Lovers with Eric Barry's Company.
Address MIRROR.

MR. HARRY HULLIVAN.
Ex tour England, Ireland and Scotland.

MR. GEORGE L. SMITH.
Permanent address. Address MIRROR.

MR. JOHN O'NEILL.
Musical Director. Address MIRROR.

MR. JAMES NEILL.
Juvenile. Address Spies and Smart.

MR. FRED LARUE.
Address MIRROR.

MR. DAVENPORT BROWN.
Address MIRROR.

MR. JOHN WILLIS.
Scene Changer. Address MIRROR.

MR. R. B. MANTRE.
Address Madison Square Theatre.

MR. CORNELIUS MATHEWS.
Dramatic Agent. Address MIRROR.

MR. LEO COOPER.
Re-engaged with Rios. Address MIRROR.

MR. CHARLES A. BUSTON.
Manager or Address Agent. Address MIRROR.

MR. J. W. HAMMOND.
At liberty season 1884-85. Address MIRROR.

MR. JAMES O'MARA.
At liberty. Address Scott's Block, 124 Clark St., Chicago, Ill.

MR. HENRI LAWRENCE.
Prima Tenor. Address MIRROR.

MR. FRANK KARRINGTON.
Address MIRROR.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Characters.
No. 1237 Vine street, Philadelphia.

MR. JAMES L. CARMART.
Both Friends in Shook and Collier's Light of London company. Address MIRROR.

MR. LOUIS N. OLOVER.
As Baron De Bavarie in Mincia. Supporting Newton Gottbold. Address MIRROR.

MR. PERCY MELDON.
Leading Juvenile. Address Agents.

MR. H. J. EAVES, COSTUMER.
The leading one in America.
45 East Twelfth street.

MR. JOHN T. MALONE.
Address MIRROR.

MR. JAMES O. BARROWS.
With Madison Square Theatre. Address MIRROR.

MR. CHARLES F. TINGAY.
Harold Wilmut in A Mountain Plisk. Address MIRROR.

MR. RICHARD WAINWRIGHT.
Advance Agent. At liberty. Address MIRROR.

MR. JAMES E. MCELROY.
Character Comedian. Address this Office.

MR. FRANK WILLIAMS.
En route. Address 47 W. 22d Street, New York.

MR. JOHN W. ARCHER.
Address care N. Y. MIRROR.

MR. BENJ. MAGINLEY.
Madison Square Theatre.
Season commencing September, 1885.

MR. J. W. NEEL.
Open for engagement. Address J. A. Wood S. W. cor. 15th St. and Columbia Ave., Philadelphia.

MR. OWEN FERREE.
Stage Manager and Character Actor. With Mile. Rhea season 1883-84-85.

MR. O. W. EAGLE.
Chamfray company. Address MIRROR.

MR. W. A. EDWARDS.
Address care New York MIRROR.

MR. SEDLEY BROWN.
As Rev. Henry Ward in Our Secretary. Address MIRROR.

MR. FREDERIC DARRALL.
Tenor and Juvenile Lead.
Specially engaged. Address MIRROR.

MR. FRED. A. J. DUNWICK.
Manager, Treasurer or Address MIRROR.
Address Glen Falls, N. Y.



DANIEL FROHMAN.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth Avenue, N. Y.

MISS LIZZIE MCCALL.
Address Agents or MIRROR.

MISS HELEN A. TRACY.
Address MIRROR.

MISS LEONORA BRAHAM.
Savoy Theatre, London, England.

MRS. SCOTT-SIDDONS.
Address care of Mr. Lamborn Cock, 9 Conduit street, W. London, England.

MISS RACHEL HOLCOMBE.
Soprano. Address MIRROR.

MISS ADELE BENTON.
Juveniles. Late of principal English Theatres.
Address N. Y. MIRROR.

MISS ELLIE WILTON.
Jobbing. Address MIRROR.

MISS HELEN REIMER.
Singing Soubrettes and Character parts.
With Boston Theatre company in A Rag Baby.

MISS MAE CLARKE.
Leading Lady with Rhés.
Season 1884-1885.

MR. ALFRED B. COLBY.
Address MIRROR.

MR. HARRY FARMER.
Musical Director. Address this office.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. FLOYD COOK.
Youths and Minor Roles.
Address 15 Union Square.

MR. E. T. WEBBER.
Lizzie May Ulmer's Dad's Girl.
Address MIRROR.

MR. FRANK L. SEEVER.
With Dion Boucicault. Season 1883-4.

MR. WILLIS THOMPSON.
Address MIRROR.

MR. HARRY L. RATTENBERRY.
Baritone and Comedian. At liberty.
Repertoire, 40 Operas. Address N. Y. MIRROR.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers.
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.
Dramatic Author. Address MIRROR.

MR. J. M. LARKIN.
First and Character Old Men. Address MIRROR.

MR. HENRY H. HALFORD.
Heavies. Address MIRROR.

MR. HARRY C. BINGHAM.
Sawtelle Comedy company.
Permanent address: Port Jervis, N. Y.

MR. G. D. CHAPLIN.
Stage manager Janauschek, season 1884-85.
Address 245 West 11th street, New York City.

MR. JOSEPH JACKSON.
Characters and Heavies. Address this office.

MR. LEWIS MITCHELL.
Third season with Brooks and Dickson.

MR. I. N. DREW.
In the Ranks. Re-engaged Season 1884-85.
Permanent address 2103 Mt. Vernon St., Philadelphia.

At the Theatres.



Lotta had a royal welcome by a mammoth house at the Grand Opera House on Monday evening. Mamselle Nitouche was the bill and the little star, with her inimitable comedy, her piquant costumes and clever vocalism, fairly carried the audience by storm. Her triumphs are easily comprehended—she is the first and only artiste of a special sort. Nobody has ever approached her. Her mischievousness and sparkle are natural—those of her imitators are stupid and affected. Lotta is queen in her own bright particular realm, and her supremacy is unquestioned and impregnable. We, who are numbered among the little lady's warmest admirers, were delighted at the enthusiastic reception accorded her on Monday evening. Of the company, Messrs. Bradshaw, Darrell and Stuart were most favorably viewed. The latter's song in the third act was four times encored. Next week, Michel Strogoff is to be given at this theatre.

Those humorous geniuses, Louis Harrison and John Gourlay, returned to town and opened at Niblo's on Monday. Skipped by the Light of the Moon is the quaintest, maddest, funniest entertainment of the absurdity order in existence, and its leading spirits are unique in their funniness as the fleeting Philadelphia. A large audience witnessed the performance on Monday evening, and from the first rising of the curtain to the final falling thereof shrieks of laughter followed, thick and fast upon one another. The piece has in no wise palled upon the appetite of our community, although it has been presented here often. Of the cast there is no need to speak at length, as it has recently received attention in these columns. The Bunch of Keys will be the attraction at this house next week.

The Wages of Sin, one of the strongest—if not the strongest—of the lately imported melodramas, entered upon a fortnight's engagement at the Fourteenth Street—theatre of its original production this side the water—on Monday night. The house was well-filled, and genuinely demonstrative for a first-night audience. The plot of the play has been rehearsed more than once in these columns. Charles Overton's masterly acting in the role of the villain, Stephen Marler, still remains a strong feature of the play. The part presents many temptations to over-act, but the player keeps strictly within bounds. As the plotting clerk, the brutal, drunken husband, the burglar, the would-be murderer—sinking lower and lower and becoming more desperate as his villainy is foisted again and again—the actor was effectively realistic. There were, too, touches of grim humor in the performance that moved the risibilities. At the end of the fourth act, after the other principals had responded, Mr. Overton was given a special recall, and bowed himself from view amid a tumult of applause.

Agnes Booth held the sympathies of the audience in the tearful role of Ruth, the wronged wife. She was often recalled. And yet, as one viewed the play, the wish arose that she might step from the garb of the weebegone woman into the stunning costume of the debutante, Juliana Bloggs (Miss Clefden), and light up the house with a few flashes of her admirable comedy. Charles C. Maubury was earnest and impressive as George Brand, the curate, and earned several recalls. Ned Drummond, Marler's friend, or "pal"—a foppish "crook"—was very well played by Owen Westford. Harry Wentworth, a jealous lover, was well done by H. P. Phillips; but there is a deep resonance in this gentleman's voice that is a drawback to his comedy. The rather conventional part of Josiah Dean, a wealthy mill-owner, was played with ease and quiet dignity by J. A. Howell. Rose, his daughter, in love with Wentworth, was cleverly played by Susie Russell. Her self-possession is refreshing, and her archness of manner very pleasing.

Mrs. Julia Brutone, as Mrs. Jimema Bloggs, the relic of a green-room, was a prime favorite all over the house. Although the lines put in her mouth appealed to the gallery, it was evident that the widow-woman had numerous admirers in the boxes and parquet. Emma Clefden, as Juliana Bloggs, an ambitious debutante, the worry of her mother, had a very good part. The laugh was with her at every turn. The business of such a part is to be effective; therefore

prongs of hypercriticism. As Barbara Dale, a factory-girl, the victim of Stephen Marler's ante-marriage days, Sara von Leer did not appear to advantage. We have seen her do much better work.

After the fortnight of Wages of Sin comes It's a Cold Day When We Get Left, the farce-skit by Joseph Arthur, which has had a successful engagement over in Williamsburg.

Captain Mishler and Gus Williams—perhaps we should reverse the order in naming the play and star—drew a big audience to the People's Theatre on Monday. Since it was first acted in this city Mr. Maeder's play has been improved wonderfully; so much so, in fact, that it is now a very amusing and rational piece, well adapted to the requirements of the inimitable dialect star. Mr. Williams was rapturously received, and his characteristic songs and sallies met with hilarious approval. The company supporting him is efficient. Lotta comes to the People's next Monday.

The changes in the cast of Adonis have certainly improved the performance. The attendance remains steadily and remarkably good. Victor Durand is still the drawing card at Wallack's, where it is likely to be acted to large gatherings for some time to come.—We, U. & Co. will conclude its prosperous term at the Fifth Avenue on Saturday night. On Monday Edwin Booth begins his engagement, supported by the Boston Museum company, in Othello. Mr. Booth will play Iago; Mr. Barron the title role.—Three Wives to One Husband is to be continued at the Union Square for some time to come. It still attracts potently and occasions an abundance of mirth.—Francesca da Rimini and Barrett are not drawing to any alarming extent at the Star Theatre so Francesca will be shelved shortly and Thomas a' Becket, which is in rehearsal, substituted.—A Bottle of Ink is doing very nicely at the Comedy Theatre.—A Trip to Africa will remain indefinitely on the bills of the New Standard Theatre.—Love on Crutches has met no abatement in popularity at Daly's Theatre, where it remains a source of enjoyment to crowds.—Over the Garden Wall is in its second week at Tony Pastor's, where good-sized assemblages have enjoyed the performance that is presided over by the clever Knights.—McAllister's Legacy has been cut down and remoulded. It is destined in its present admirably humorous shape to achieve a genuine Comique success.—Large houses still attend the representations of The Private Secretary at the Madison Square Theatre.

The Musical Mirror.



A large house gathered to witness the production of Millocker's Apajune at the Casino on Monday night. This was virtually the first chance the opera has had in this country, as its performance in German at the Thalia is unfamiliar to native New Yorkers, and the old Bijou, under Colonel McCaull's direction, was such a slouchy affair that it could scarcely be said to have counted; the cast and mounting were of an inferior sort, and the music could not be properly judged. The score is replete with clever bits, but with the exception of a couple of comic songs given to the principal comedian and a pretty sentimental air rendered by Marcu in the last act there is nothing that is likely to command even temporary popularity. However, the piece in its entirety pleased the audience decidedly, and there is very little room for doubting that it will remain an attraction for several weeks. The libretto is very well constructed, but it has been made coarse and slangy in the process of adaptation to the English stage. The good folk of Wallachia are made to utter the colloquialisms of our streets and variety halls. But the original book is too good to be entirely ruined by an unskillful and vulgar adapter.

The company did excellent service. Francis Wilson, as Prince Puteska, was irresistibly eccentric and humorous after his own inimitable fashion. In the second act his song, "Par-ee," and his can-can, danced with Lily Post, literally brought down the house. It had to be given over and over again. Will S. Rising, as Nitschano, was a little nervous early in the performance, but he recovered himself and got through creditably after all. Jay Taylor, albeit mushy in enunciation, made a capital Marcu. Herbert Archer and Ellis Ryse, the former an addition to the McCaull forces, were as effective as their somewhat unimportant roles permitted them to be. Lily Post was a charming Natalizia, the peasant's bride. She sang very sweetly, and acted the part excellently. Belle Archer was not overweighted with lines as Ilioka, but

she looked as pretty as a picture and made a decidedly favorable impression. The chorus was large and well-rehearsed. The mise-en-scene left nothing to be suggested. The costumes were highly picturesque.

What is the East Side?

A MIRROR reporter was interviewing Daniel Frohman, on Tuesday, when Harry Miner entered the Madison Square Theatre offices. Interrupting all business, he served Mr. Frohman with a notice of his applying to the courts for an injunction to stop the performance of May Blossom on Feb. 2 at Niblo's Garden. The reporter transferred his attention to Mr. Miner, who said:

"When Charles Frohman came to my office to arrange a date for May Blossom in April, he promised me that mine should be the first combination house in the city to have the play. The contract expressly stated that it would not appear at any theatre on the East side. I was therefore surprised to see it announced for Feb. 2 at Niblo's Garden. I at once called the attention of the Madison Square management to the violation, and told them that my contract, signed by Mr. Mallory, guaranteed that May Blossom should be played at the People's Theatre before any other on the East side. Daniel Frohman immediately said that it should be interpreted as any theatre east of Broadway, and offered some other ridiculous arguments about the matter, speaking of some technicality which would upset the spirit of the contract, and that it referred only to the Thalia and the Third Avenue. According to his argument, I have the only English-speaking theatre on the East side. This is very tricky, but I do not mean that it shall be passed upon me. That contract must be kept. Howe and Hummel advise me that my case is good. To-day they have served the Messrs. Mallory with notice that they intend at once applying for an injunction to protect me, unless the date at Niblo's is cancelled. I would not trouble about the matter if May Blossom had been played at the People's Theatre before.

"Take the case of Frank Sanger's Bunch of Keys company. He booked with me in the best of faith, forgetting that the contract called for my theatre first on the East side. He afterward made an earlier date at Niblo's, and when I informed him of the matter, he at once offered to cancel my date or compromise with me. I treated it as a matter of business, and he immediately guaranteed that my share in the week he played would be \$2,500. Another case in point is that of the Shadows of a Great City. It had been played at the People's before, and as La Charbonniere was dated with me I wanted to replace the latter with the former. The Shadows being booked at Niblo's as an East side theatre, Mr. Jefferson went personally to Poole and Gilmore and wanted to cancel or compromise the Shadows date with them. They said that for \$1,000 they would do it. That is an exact counterpart of the present case, only the boot is on the other leg. If I lose this case I will keep open time and never again sign a contract, relying only upon a man's word or honor.

"Again: No sooner had this trouble cropped up than the Madison Square, anxious, I suppose, to get an advertisement, sent a telegram to a city paper announcing the fact, and with the hope, I think, of working the press up about it. Mr. Frohman cannot convince me that there is a compound word in the English language called 'East side.'"

Daniel Frohman was asked about the matter, and he said: "It is a legal question, and we intend contesting Mr. Miner's reading, or interpretation, of the contract. It is very specific. There is a long lapse of time between the performances at Niblo's and the People's."

"Is there no hope of a compromise?" "Well, it may 'perhaps end in our guaranteeing Mr. Miner a certain share of the receipts; but we intend to open up the question, as it will be an important precedent. The character of the audiences at the two theatres is different."

A representative of THE MIRROR met Mr. Sanger in the Union Square Hotel yesterday. When spoken to on the subject he said: "The allusion to the matter in last Sunday's Times was not only premature, but decidedly incorrect. When my attention was called to the article I was at loss to understand where the information contained in it could have been derived, as Mr. Miner and myself are the very best of friends, and I knew that he was aware, and had been for over a month, that I had a contract to play at Niblo's prior to my date at his house. However, I called on Mr. Miner Monday morning and he assured me that the thought of bringing an action against me for violation of contract had never entered his mind. He seemed to think, though, that I ought to have made the period of time between the engagements longer, and, as I saw it was a question of precedent with him, I, without solicitation on his part, offered to guarantee that our business would reach a certain figure. Now, neither Mr. Miner nor myself have any idea that playing at Niblo's will effect our engagement at the People's. Unless Mr. Miner takes a stand now other attractions, not quite so strong perhaps, will feel at liberty to take the matter of priority into their own hands and go from Niblo's direct to the People's, which all must admit would be unfair and more than Mr. Miner could be expected to stand. The differences

do not exist between the People's Theatre and Niblo's, so far as I am able to understand the position of both houses, but rather between them and the companies with whom they have contracts. Messrs. Poole and Gilmore would not accept an attraction at their house that had played within six weeks or two months at the People's—at least not without a sufficient guarantee being given them, and, as I happen to be the one whose attraction shall be the precedent—for one house as well as the other, mind you—I am very willing to accept the situation and guarantee Mr. Miner that our business will reach a figure sufficient to see him through my engagement with a profit, at the same time asserting both Mr. Miner's and my own opinion that in the case of Bunch of Keys such a guarantee is unnecessary. Last season I played a very large week's business at both the People's and the Third Avenue Theatres, one following immediately after the other, and it is in direct line of opposition, which is sufficient upon which to base the presumption that our engagement at Niblo's will not affect the one following at the People's."

Professional Doings.

—The Kiralfys have reduced their Excelsior ballet.

—Frank Mayo closes in New Orleans early in March.

—J. M. Hill and Bartley Campbell are in Chicago.

—Frank Farrell is at liberty for the rest of the season.

—Charles Coote has left the Madison Square management.

—Nanon has passed its three-hundredth night in Berlin.

—Richard Mansfield joins the Wallack company next week.

—Edward Sothorn has sold one of his plays for a good round sum.

—There is a perceptible pick-up in theatrical business all over the country.

—Lulu Hurst's sponsors are now making dates in the variety theatres.

—The Trustees of the Actors' Fund hold a meeting to-day at two o'clock.

—Ben Cotton and his family are filling an engagement in San Francisco.

—Week before last We, U. & Co. played to \$3,317 at the Fifth Avenue.

—Fred. Lennox is considering an offer to play in comic opera in the city.

—James B. Frear, an old-time minstrel, died in Poughkeepsie last week.

—Epstein and Kantrowitz have made gifts of furniture to the Actors' Fund.

—Harry C. Robinson has joined Little's World company to play the Jew.

—Ian Robertson will support Edwin Booth in his Fifth Avenue engagement.

—Kit Clarke bobs up as manager of Lily Clay's Adamless Eden company.

—Emma Abbott is playing a very successful engagement in San Francisco.

—Lulu Hurst, the Electric Girl, has pretty effectually died out as an attraction.

—Billy Birch, of the old San Franciscos, is on the variety stage in Providence, R. I.

—Fanny Wentworth's sister Maud has made a hit in The Snake Charmer in London.

—Harry Standish has become stage manager of Girard, Burke and Will's company.

—Mme. Eugenie Pappenheim sings in concert in Poughkeepsie next Wednesday night.

—Minnie Madden opened in Caprice in Rochester on Monday night to a large house.

—Last week Donnarumma won his suit against Elliot Barnes in re An Artist's Daughter.

—Tom, Dick and Harry is the title of E. E. Kidder's new play for the Salisbury Troubadours.

—Topsy Venn retires from the stage on Saturday night and goes into privacy for awhile.

—Charbonniere will be played at Hayman's Baldwin Theatre, San Francisco, for four weeks.

—Not considering Robert Emmet a good play in its present shape, Dion Boucault has shelved it.

—Pocahontas, Solomon and Grundy's new comic opera, will be produced in London before Lent.

—John McCaull seldom appears at the Casino, but is to be seen at other theatres every night.

—Shook and Collier have specially engaged Fred. Lotto to play in the new piece at the Union Square.

—Sallie Apt, an actress well-known in Philadelphia, is doing excellent work in The Devil's Auction company.

—It is rumored that the Arch Street Opera House, Philadelphia, is to be renamed "The People's Theatre."

—R. J. Dugan and Miss Roseberry have joined Kate Claxton's company to play in A Child of the State.

—The comic opera Nanon has made a great success at the Thalia Theatre, where it is being sung this week.

—George A. Wood, Duncan the Ventriloquist and Silvio the Juggler arrived from San Francisco on Sunday.

—Baker and Farron have given up the two first nights of next week in Providence to the T. P. W. Minstrels.

—Bessie Temple has quite recovered her health, and is filling an indefinite engagement at Koster and Bial's.

—It is said that Rose Coghlan has purchased from Genevieve Ward the American right to Forget-Me-Not.

—Edward Kendall, so familiar to the Square, is in San Francisco. He is said to be about to marry a Miss Poffer.

—Minnie Hauk has been engaged for the leading role in the opera Francesca da Rimini on its production in London.

—Ben Tuthill, recently in advance of the Florences, has taken the management of Downing's Tally-Ho company.

—Mrs. Fernandez was engaged to select a number of May Blossom children for the Elks' Ball at Madison Square Garden.

—Manager Duncan, of Dubuque, Ia., is looking for a good attraction for one or two dates between 14th and 27th inst.

—Manager Henderson, of Jersey City, intends sending Claire and the Forgemaster on the road as soon as times brighten.

—W. A. Mestayer has booked a return date at the Fifth Avenue. Business has kept up to the standard of the opening night.

—G. H. Leonard has received an offer from M. Chizzola to support Salvini during the Italian star's next American tour.

—W. A. Mestayer will play a two months' engagement at the Fifth Avenue Theatre with We, U. & Co., beginning in April.

—Manager R. A. Little, of Little Rock, Ark., writes that there is much improvement in theatrical business in that region.

—Frank Tannehill will put a Fun on the Bristol company on the road in about two weeks. He is now engaging people.

—The souvenir given by the Casino management at the two closing performances of Prince Methusalem is very handsome.

—Jeannie Winston and Bessie Louise King are still playing in Portland, Oregon, but have been almost frozen out by the weather.

—Emma Steiner is rehearsing a company to be called the People's Opera company, which will play popular operas at cheap prices.

—Arthur Forrest will not be a member of the Lyceum School. He has been engaged by Manager Hayman for San Francisco.

—Dr. G. A. Kane is travelling from California to New Orleans with Harry Macarthy, who is known as the Arkansas comedian.

—The Sherman Opera House, a handsome new structure, will open at Newark, N. Y., on Jan. 26 with a Private Secretary company.

—Joseph Greensfelder returned from Grau's English Opera company on Thursday last. He states that business in the West is wretched.

—When Lotta closes at the Grand Opera House she will go direct to the People's Theatre, where she will play The Little Detective.

—Donald Harold has completely recovered from his injuries, and will continue to play his part in Dreams for the remainder of the season.

—Thirty-six weeks have been booked for the May Blossom season. Manager Mallory is delighted with the success of the piece on the road.

—A new play, which Henry A. Jones, author of The Silver King, is writing, has been secured by French and Son for the United States.

—John J. Ruddy, so long with Stetson at Booth's and the Fifth Avenue Theatres, has been appointed Treasurer of the Standard Theatre.

—Daniel J. Bernstein will be business manager of the Victor Durand company which opens at the Globe Theatre, Boston, on Monday next.

—Sam T. Jack has deserted an Adamless Eden company and once more returned to the more or less difficult task of managing Alice Oates.

—Rehearsals of Victor Durand are held daily at Wallack's for the benefit of Richard Mansfield, who opens in Morrison's part on Monday night.

—Arthur Moulton is receiving very good notices for his performance of the jockey in The Hoop of Gold, the part which Fred Lennox resigned.

—Grace Hawthorne will soon begin an engagement in New Orleans. W. W. Kelly and Bessie Bernard are there attending to the preliminaries.

—Manager Duff had intended to produce Nanon at the Standard upon the withdrawal of A Trip to Africa. It is, it is said, however, Millocker's Gasparones will be done.

—Jacques Kruger informed a reporter yesterday that up to the present his season has been wonderfully good, considering the general state of business throughout the country.

—Happy Cal Wagner's Minstrels disbanded in Atlanta, Ga., last Friday. This is an experience not unfamiliar to Mr. Wagner, and he therefore hopes to reorganize at an early day.

—George Clarke will head the company which the Mallorays will send to New Orleans in March. All the Madison Square pieces will be played there during a six weeks' engagement.

—Januschowsky will soon reappear in English comic opera, heading a company playing Genevieve de Brabant, Madame Angot and other pieces which have not been done for some time.

—The Elks' Ball at Madison Square Garden on Monday night was the usual success. The various committees were exceedingly efficient. Indeed, this was the best managed of any of the Elks' balls.

—Eleven new scenes are being painted at the Comedy Theatre for Ixion. There will be a march by eighteen girls in the third act. Alice Harrison will play the part Vernona Jarbeau was to have done.

—Dr. Joshua B. Duff, lecturer at Harris' Cincinnati Museum since its opening, and who was recently stricken with paralysis, was married in that city, 6th, at the Cincinnati Hospital, to Margaret A. Tucker, of Chicago.

—Fanny Davenport's business in Philadelphia is enormous. At the matinee last Saturday \$1,800 was taken. The orchestra is put under the stage at every performance. It is estimated that the two weeks' engagement will aggregate \$20,000.

—There is likely to be a lawsuit over the play Tally-Ho. Joaquin Miller and Robert Johnson, the old-time actor, wrote a play in collaboration some time ago, and called it Home, Sweet Home. It was not a success, and the piece dropped out of memory of all but J. B. Studley, who purchased it. The poet revamped it and christened it Tally-Ho, and Studley and Johnson, attending a performance, recognized it as being almost identical with Home, Sweet Home. Studley threatens all kinds of pains and penalties. The fuss may end in the usual compromise.

—On Christmas and New Year's Manager Hooley, of Chicago, presented all his stage people, ushers, doorkeepers, advertising agents, and in fact everybody connected with his theatre, with from five to twenty dollars each in gold. Mrs. Hooley presented Harry Powers, the treasurer, with a pair of gold sleeve-buttons with diamonds imbedded. Uncle Dick also sent Mrs. George Miller, wife of his former agent, a ten-dollar bill. The lady is very ill. Several other ten dollar bills were sent to sick people formerly in his employ. There is hardly a day that he doesn't do something in that way.

The Giddy Gusher.



There's a belief in every suffering soul that its peculiar affliction is greater than any ever endured before. But occasionally the great burden of loss falls so heavily on one poor mortal that all the world acknowledges that this overwhelming sorrow surpasses their individual ones.

I remember a friend of mine who lost the one darling little child of her life, and in her trouble some of the kindest words that reached her broken heart came from Augustin Daly's lips. She appreciated his sympathy, Heaven knows; but she saw him with his lovely boys at the same time, and a wicked and jealous feeling swept across her as often as the spectacle of her happiness presented itself. In the blindness and inconsistency of her grief she thought it injustice that she should be the one to lose, when she had but one to lose, and in her heart she thought it was easy enough for Daly, with his two fine boys, to speak words of comfort. What did he know of the agony of loss?

God help him—he does to-day. And out of the many thousands whose eyes grow dim with sympathetic tears as they read that Augustin Daly has lost, on the same day, his two beautiful boys, no one more truly grieves with him than the Gusher.

I remember when I was a child I used to visit a country-house where the great-great-grandmother, aged 99 years, dwelt. There were grandchildren—playful creatures of 66, and great-children of 40; but the pride of the establishment was a son aged 83, for the "old centurion" (as the country newspaper called her) had begun her census duties very early and exceedingly often.

Now, one day, James, the lad of 83, was swept off the list of voters by a heavy winter and a hard cold. The ancient mother of 99 grieved and mourned, and wondered how God could be so unjust as to take her son, when she was so old and had only him. And so it goes; the mother who weeps over an empty cradle, with the unfulfilled hopes and unrealized dreams crushed in her bosom, or my poor old lady, whose son, at 83, found an untimely grave, feel the same great sorrowing belief that their loss is the greatest and the hardest to bear. But certainly the heaviest sorrow that can fall on man is that which has visited Mr. Daly. His lovely boys lived long enough to show what brilliant men they would have made, to show the charming dispositions Heaven had bestowed upon them and the noble characters they possessed. They were all he had, and in a moment the love and light that had brightened his home for fifteen years is buried in darkness and quenched in tears. God bless and comfort him in time. The only good time brings to man is the boon of partial forgetfulness, and he's a long time bestowing it on some of us poor creatures.

I see the authentic morning papers state that Apajune had its first recital in English at the Casino Monday night. The young man on the *Sum* hadn't come to town, perhaps, when they did Apajune at the Bijou—with Digby Bell, I believe. However, one Rosenfeld, a slim young Hebrew, with a knack at rhyming, has reconstructed the Bijou version and put enough current slang into it to call it a first production. With Cottrell's capital acting, with the pretty Post's sweet, fresh voice, and the splendid ability of Wilson, the Apajune at the Casino is likely to be a big success. Just at the present time there has sprung up a crop of marvelous young male comedians. Nat Goodwin, Dixey and Wilson are simply wonderful. They are good enough singers, they are phenomenal dancers, they are acrobats, they possess a power of mimicry alone that would give them a front place, and they have enough originality to make their names and work famous. Take these three men and they form a combination such as the stage never saw, and their extreme youth is something to wonder at.

What's the matter with us girls? There is not a female of any comic ability on the stage to-day, with the exception of Alice Harrison. There are plenty of pretty girls who, with quips and quirks and winks and ways, say or sing smart lines that are set down for them; but there is not one among them with the capacity to originate, or the humorous intelligence to convey an author's meaning with an added ability of their own. Alice Harrison, on and off the stage, is a comedian, a natural mimic, and one of the most amusing women ever born.

She was laying off the other evening at the Gusher's, very much absorbed in a book, when

the rest of the persons present resolved themselves into a whist party. Alice suddenly turned round.

"What becomes of me in this arrangement?" she asked.

"Skirmish on the outposts and make things pleasant," replied the Gusher.

The small bit of womanhood disappeared behind some curtains leading to an inner room, with an indignant rejoinder, and the game went on.

Presently the curtains parted. Alice had a lace curtain artistically coiled round her, a big bronze vase mounted on her shoulder, and an expression of intense satisfaction on her mischievous mug, as she announced herself as "Hebe, the Cup-bearer."

Before the laugh that this tableau created died away, with a fur-lined cloak wrong side out, a gay-knitted petticoat pinned on her head, her pretty braids hanging each side, a feather duster stuck down her neck and projecting over her head in the rear, a man's sandal rubber hanging on each wrist, both her feet stuck into leather satchels—there she stood as "Lo, the Poor Indian."

With much dignity this vision faded and was replaced by the little woman in a monstrous check apron, a collar-box of pasteboard on her head, and a wooden frame, out of which stuck a few shovels and pokers, hoisted on her shoulder. This was "The Workingman Must Go."

A few bits of lace, a pair of corsets over her dark dress, her hair down, and one foot inside a tall water pitcher, was "Venus Rising from the Sea."

A flesh-colored silk handkerchief pinned tightly like a skull-cap on her wicked little head, and a couple of ridiculous-looking side curls tucked on at each side like a bald-headed school-marm; a pair of eyeglasses, a Mother Hubbard wrapper ten sizes too large for her and an umbrella—was "Belva—The Lost Cause."

A crush-hat, a dress-coat and a pair of pants into which her voluminous ruffled skirts were tucked, easily furnished a costume for a song-and-dance that was stunning.

Twenty more impersonations equally funny broke up that whist party, for there was a varied and extensive repertoire of "props" from which to make up; and no one of the quartet favored by this impromptu performance but will say that for screamingly funny appearance, for originality and wit, Alice Harrison's little improvised entertainment was cleverer, brighter and more enjoyable than any show they had seen in three months.

Her "Recollections of Tagliani," a "High School Recitation," "Mother's Pet," the "Cross-eyed Crichton," conceits of the moment proved to me that which I always knew, that the bijou Alice is the only female comedian on or off the stage.

Most all New York knows how clever Sophie and Jennie Worrell were, and what prime favorites with the public. There is still another—a young sister—Rose, who has been playing lately with George Knight. I take his word for it when he says this young girl is the most promising soubrette he knows. She resembles her sister Sophie, and seems to possess much of Mrs. Knight's spirit and dash—two of the pleasantest, cleverest people in the profession. I esteem George and Sophie Knight, and I heartily rejoice to know that he is recovering some of the money he lost with Baron Rudolph from Over the Garden Wall.

Baron Rudolph was a good play, and Knight played him for all he was worth. There are very few performances that can move your sturdy Gusher. She has howled over Miss Bateman as Mary Warner, she has got a little hysterical with Clara Morris as Miss Multon, she has filled up at Salvini in Morte Civile, and in the tramp act of George Knight she has recognized that magnetic influence that has robbed acting of artificiality and made a canvas tree fill the house with piney odors and a green medium bathed the audience in moonlight.

Rot is the rage just now, and the lunatic on Blackwell's Island who told me last month he had written a play on the fatal passion a bull-frog entertained for an apple-dumpling, only needs to get it produced to rank as a successful author in these days.

THE GIDDY GUSHER.

Mr. Bert's Troubles.

Recently Manager Frederick W. Bert arrived in the East from San Francisco. His departure from Frisco had been kept a secret, for if it had been known in time his visit might have been nipped in the bud. Just now his affairs in the metropolis of the Pacific Slope are rendered lively by numerous impoverished supernumeraries and indignant creditors. For a long time past he has been at war with the local press, rival managers, the actors and the public.

On Dec. 22 there was a large audience at the Grand Opera House, San Francisco, attending the performance of Nana Sahib. This spectacular drama requires the services of a large force of "supers" in addition to the cast. These "supers" had been working on credit for some time, and were weary of waiting upon his promises. They were paid fifty cents each on account, and continued to play. On the

next evening about one hundred people were in the house, and the poor "supers," who had been posing as Sepoys, soldiers, etc., resolved to strike for their money. When they learned that Bert had departed that day for the East with \$1,000 in his pocket, their rage knew no bounds, and wild excitement reigned behind the curtain. George Wessells, who played the leading role, endeavored to pacify the "army," but to no purpose. In the end they agreed to play one act if their money was paid afterward. This was promised by Kelly, the partner of Bert, and the curtain went up. No money being produced, the auxiliaries declined to move, and the orchestra was kept at work for half an hour, much to the disgust of a small audience which called for Bert's gore. "Grandfather's Clock," "Only a Pansy Blossom," and other grey-whiskered melodies gradually exhausted the repertoire of the orchestra, and they broke into a howling Wagnerian selection to drown the yells of the audience. The better-behaved in the audience left the house. A little less than a dollar was doled out to each unfortunate "super," and the piece proceeded upon the condition that another payment be made after the third act. Another disappointment. The powers of the orchestra were again tested. Many of the "supers" cast off their togas and sought the front of the house, where they made things rather warm in the neighborhood of the box office.

In the bar-room a meeting was held, and the crowd, seeing Kelly, Bert's partner, coming along, threatened violence. As he placed his hand upon his pistol-pocket, they wavered and allowed him to pass unmolested.

A telegram received from San Francisco states that Manager Al. Hayman, of the Baldwin Theatre, who has leased the California Theatre from the stockholders, cannot obtain possession of it, as Bert will not surrender the keys and has placed armed men to prevent Hayman's entrance. Hayman had made many dates in anticipation of getting possession, Bert's lease having expired, and he has been compelled to cancel several engagements. He will hold the Trustees responsible for his losses.

Ground Broken At Last.

Legislation in the matter of an international copyright law is at last likely to be secured. A bill has been introduced in the House of Representatives by the Hon. Will English, of Indianapolis.

"I introduced the bill early this week," said Mr. English to a MIRROR man last Saturday. "I do not claim originality for it especially, as I will explain to you. After my interview with Mr. Fiske and his various important and able editorials on the subject, I waited, hoping that some united action might be taken by the leading authors and managers, as THE MIRROR so forcibly suggested. I also talked with a number of persons about it, but nothing has been done, and there is no reason to believe that anything will be soon. Meanwhile, valuable time is going by, and recognizing that I ought at least to make some effort to do something, I introduced this bill."

"I found upon investigation that there was very little hope of ever passing a bill that included books, etc., in its provisions, for the reason that the influence of the large book publishing houses would defeat it, and therefore I was convinced that the Dorsheimer bill as amended by the Judiciary Committee would meet the same fate that the Cox bill did many years ago, and which, Mr. Cox himself told me was defeated by these large book interests. Seeing, therefore, that our only chance was for a bill that confined itself to dramatic authors only, and, at the same time, realizing that no bill could pass that did not have the approval of the Judiciary Committee, I concluded to take the substitute for the Dorsheimer bill, which has already been agreed upon by that committee, and has been reported by them to the House, and after changing it so that it would refer only to dramatic authors, to introduce it in the House as a separate bill, and when the committee bill comes up in the House I will move my bill as a substitute therefor, and after showing that there is no material opposition to the dramatic copyright, while there is very serious opposition to the other points in the committee bill, I shall have strong hopes of success."

"While the bill no doubt could be improved upon, still you will see that it must pass in this form or not at all. It is only necessary to remark that 'beggars cannot be choosers,' and 'half a loaf is better than no bread.' There is no hope now that any bill could become a law introduced at this late day, except in the manner I have mentioned. The calendar is overloaded with bills already that can never be reached in the short time remaining, and the only hope is that the Judiciary Committee bill may possibly be reached, as it was reported some time since. But this is not at all certain, and depends greatly on what is before it on the calendar, and the length of the debates thereon. Of course these are matters over which I have not the slightest control, but I can be relied on to do anything I possibly can for the best interests of the theatrical profession. I speak thus fully because of the great interest I know THE MIRROR feels in this matter, and because I value its editor's judgment and good opinion on this important subject."

Following is the text of Mr. English's bill: A bill granting copyrights to citizens of foreign countries. Be it enacted by the Senate and House of

Representatives of the United States of America in Congress assembled, That any citizen of a foreign country who shall be the author, inventor or designer of any dramatic composition shall, upon complying with the provisions of this Act, and subject to the limitations thereof, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing and vending the same, and of publicly performing or representing it, or causing it to be performed or represented by others; and foreign authors may reserve the exclusive right to translate their own works.

Section 2. That a copyright granted to a citizen of a foreign country pursuant to the provisions of this Act shall continue for the term of twenty-eight years from the time of recording the title thereto.

Sec. 3. That a copyright granted to a citizen of a foreign country pursuant to the provisions of this Act may be renewed, after the expiration of the term of twenty-eight years provided by the second section of this Act, for the further period of fourteen years.

Sec. 4. That whenever any foreign country shall, by its laws, by convention, or by treaty, grant to citizens of the United States rights, properties and privileges similar and equal to those hereby granted to citizens of foreign countries, the President of the United States shall make public proclamation thereof, and from and after the date of such proclamation the citizens of the foreign country or countries therein named shall be entitled to the rights, properties and privileges hereby granted.

Sec. 5. That the provisions of this Act shall not apply to a citizen of any foreign country which shall not, by its laws, by convention or by treaty, have granted to citizens of the United States rights, properties and privileges similar and equal to those hereby granted to citizens of foreign countries, nor until such foreign country shall have been named in a public proclamation by the President of the United States as provided in section four of this Act.

Sec. 6. That whenever any foreign country shall cease to grant the said rights, properties and privileges to citizens of the United States, the citizens of such foreign country shall thereafter cease to enjoy the rights, properties and privileges hereby granted.

Sec. 7. That no citizen of a foreign country shall be entitled to a copyright for any dramatic composition which shall have been published, nor for any dramatic composition which shall have been publicly performed, in the United States, before the author, inventor, or designer thereof shall have become entitled to the rights, properties and privileges hereby granted.

Sec. 8. That no citizen of any foreign country shall be entitled to a copyright for any dramatic composition which shall have been published, nor for any dramatic composition which shall have been publicly performed in any foreign country one year before application has been made for a copyright thereof pursuant to the provisions of this Act.

Sec. 9. That all provisions of chapter three, title sixty, of the Revised Statutes of the United States, not inconsistent with this Act shall be applied to those citizens of foreign countries who may be entitled to the benefits of this Act; and all citizens of foreign countries who may be entitled to the benefits of this Act shall comply with the provisions of said chapter three, title sixty, of the Revised Statutes of the United States, and all copyrights which may be granted to the citizens of foreign countries shall be subject to the provisions of said chapter three, title sixty, of the Revised Statutes of the United States not inconsistent with this Act.

Booth's Engagement.

The first two weeks of Edwin Booth's engagement at the Fifth Avenue, beginning on Monday, will consist of Othello two nights; Macbeth two nights; Ruy Blas at a matinee on Jan. 24; Hamlet the first four nights of the second week; then the Apostate, Jan. 30 and 31; Don Caesar de Bazan at a matinee on the matinee, Jan. 31. During the first half of his engagement he will be seen in eight of the characters in which he has no living equal, and afterward in Richelleu, Petruchio, Shylock and Richard III. The booking has been great. Rehearsals are being held under Mr. Booth's personal direction.

Most of the scenery was painted at the Boston Museum. The following is the cast of Othello, the opening play:

| | |
|---------------------|------------------|
| Othello..... | Charles Barron |
| Iago..... | Edwin Booth |
| Brabantio..... | Alfred Hudson |
| Cassio..... | George R. Parks |
| Roderigo..... | Edwin Arden |
| Duke of Venice..... | I. Barrows |
| Montano..... | A. R. Whyatt |
| Gratiano..... | Albert Lang |
| Lodovico..... | C. S. Abbey |
| Paulo..... | Horstie James |
| Herald..... | C. E. Bozman |
| Julio..... | H. P. Whittemore |
| Messenger..... | George H. Cahill |
| Emilia..... | Annie Clarke |
| Desdemona..... | Blanche Thompson |

Miss Mather's Curtain Oratory.

Few actors, and still fewer actresses, can make curtain speeches. An exception among the latter is Margaret Mather, who in Williamsburg last Friday night was recalled twice after the final curtain in Macbeth, although she did not appear in the last act. In response to repeated demands for a speech Miss Mather said:

Ladies and Gentlemen—When I first came among you, scarcely two years ago, untired, timid and needy, you gave me a cordial hearing, and that inspired a friendship, the affectionate warmth of which has brightened many a dreary hour. Your heartiness then and now is among the most delightful and helpful incidents of my life. "Language fails to picture the feelings I fain would impart." "Acts speak louder than words," and in this fact lies a refuge to show my gratitude which mere thinking cannot express. Time, after all, is the truest spokesman, and through its voice I shall seek to prove the merit of these greetings.

Al Hayman, of the Baldwin Theatre, San Francisco, has offered Rose Coghlan excellent time and terms to go to the Coast in August and play a round of her best characters, and to produce her new play, Our Joan. Frank Farrell has the proposition under consideration. Miss Coghlan is a strong Frisco favorite. Mr. Hayman suggests that the company, with possibly the exception of a leading man, be secured out there.

How It Stands.

The following extracts from the Christmas Number, suffice to show the position of THE MIRROR on its contemporaries. The MIRROR solicited words of commendation and cheer we wish to express our hearty thanks for.

Cincinnati Daily Times.

The publishers of the New York MIRROR have not only excelled all former efforts of their own, but those of all else by the Christmas Number of their journal. It contains much highly interesting miscellany. A full page cut of Fanny Davenport's death scene, and an extremely interesting series of illustrations burlesquing Mackay's patent chair, in addition to the regular amount of news. This is a really remarkable publication, and no one should miss reading it.

Dubuque (Ia.) Morning Herald.

The New York MIRROR, the standard New York journal of the dramatic profession, is not with its usual brilliant Christmas issue. It reflects the news from over 500 special correspondents throughout the United States, who report weekly the dramatic doings of the day by special telegrams. The dying scene of Fanny Davenport's grand mother, Yodan, occupies the title page; contributions from various authors of dramatic fame complete a very flattering issue.

St. Paul (Minn.) Dispatch.

The New York MIRROR, the old reliable of all dramatic papers, is out with a handsome Christmas Number, containing a number of fine engravings and replete with dramatic and musical gossip. The frontispiece is a full-page depiction of the death scene in *Fedora*.

Washington (D. C.) Evening Chronicle.

The Christmas Number of the New York MIRROR is an excellent one and should be purchased by every one interested in theatrical matters.

New York Daily News.

Mr. William Winter's story of theatrical events for 1884-5 published in THE MIRROR, is not only very interesting, but valuable for reference. Every event of theatrical import worth recording is given in the order of its occurrence. It is to be regretted that Mr. Winter will continue the work from year to year, such a contribution to dramatic literature being most desirable.

Urbana (O.) Daily Citizen.

The New York MIRROR, the standard theatrical journal of America, edited by Mr. William Gray Fiske, for several years past has been an elegant Christmas number. This year no exception; the current issue is a sixteen-page paper, check full of interesting stories and sketches by leading writers. "Theatre of the Future" is highly and artistically illustrated. A full page cut of Fanny Davenport's death scene in *Fedora*, Fanny Davenport's greatest success. THE MIRROR is the acknowledged organ of the profession.

St. Paul (Minn.) Daily Globe.

The *Globe* is in receipt of the Christmas Number of the New York MIRROR, which comes clothed in holiday attire and the pages of which sparkle with dramatic gossip, reminiscences, song and story. The front page contains a handsome illustration of the merry Christmas tide, with the cover bears an illustration of the death scene in *Fedora*, as enacted by Fanny Davenport. The number contains sixteen pages and they are all very merry and full of information.

Savannah (Ga.) Daily Times.

The Christmas Number of the New York MIRROR, an elegant sixteen-page issue, is replete with beautiful engravings, holiday stories, and matters pertinent to the theatrical profession. It is a gem in its line.

Indianapolis (Ind.) Times.

The New York MIRROR issued a fine holiday number, brimful of bright, fresh news, with many comical illustrations and a handsome title page. THE MIRROR is one of the best, if not the best dramatic paper that comes to this office, and it is the source of much comfort and help to the amusement editor.

Detroit (Mich.) Times.

Among the holiday sheets interesting to stage folk none excelled the Christmas MIRROR. It was a splendid paper of sixteen pages and contained many good things. Among the contributors appear the names of A. C. Custer, George Edgar Montgomery, the witty and brilliant Charlie Hoyt, Edward Harrigan and others. Mary H. Fiske writes the "Dramatic Legend of Sairey Ann" in a "poem" of some length, and that very clever actress and charming little woman, Sydney Cowell, contributes a very pretty tale in rhyme entitled "The Hard Driver's Story."

Lima (O.) Daily Times.

We have received the Christmas Number of the New York MIRROR. It is one of the finest dramatic papers for the holidays that we have seen.

Lima (O.) Daily Republican.

We have received the Christmas Number of the New York MIRROR. It is a beauty, and full of interesting reading matter.

Danville (Va.) Daily Register.

The Christmas Number of the New York MIRROR is a very handsome issue.

St. Paul (Minn.) Pioneer Press.

In the Christmas Number of the New York MIRROR the usual attractions of that reliable authority on matters dramatic are reinforced by sundry neat holiday features, pictorial and poetic. The decorated title page represents "1884" as a winged fairy dangling several easily recognized theatrical celebrities as puppets on a mimic stage. Mr. George H. Colgrave, local correspondent of the paper, keeps its readers thoroughly en courant with the St. Paul stage.

Buffalo (N. Y.) Courier.

The Christmas Number of THE MIRROR is very interesting.

Fort Worth (Tex.) Gazette.

We have received the Christmas edition of the New York MIRROR. In an editorial paragraph the publishers undertake to apologize for several omissions, but they seem out of place after a glance over the columns of the issue. It is the most complete sheet of the kind that has ever visited this office. It contains the largest dramatic circulation of any paper in America, and its merits as a theatrical journal are preeminent. The issue before us is a complete triumph of journalism in the popular field which it covers.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 11 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTIONS.—One year, \$4; Six months, \$2. Advertisements twenty cents per line, agents measure. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Boulevard St. (Post St.), London, England; Emilio Turgesse, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Liebenstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 99, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies. Make all checks and money-orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, . . . JANUARY 17, 1885.

MIRROR LETTER-LIST.

Armand, Joe
Aldine, Nellie
Apjohn, Charles P.
Arnold, E. W. (a)
Addison, Grace
Armstrong, Kirk
Andrews, C. L.
Abrams, Ed.
Barnett, Mrs. R. (pige)
Bagger, Lester A.
Brien, J. P.
Bennett, Charles
Bowman, Wm.
Bury, Ed.
Blackburn, Mary C.
Brooks, A. H.
Burrington, Chas.
Barnes, Mrs. D. P.
Bailey, Mollie (a)
Brooks, W. L.
Bishop, C. J. M.
Brooklyn, Sugar
Barton, Charles A.
Blanchet, A. D.
Boussard, Fred
Boulton, Philip
Bancroft, Miss E.
Brown, F. A.
Barnes, Robert
Burr, Helen (a)
Burton, Miss Fannie
Baker, T. W. H.
Barnes, Elliott (a)
Barnes, Miss Jean
Braham, Harry
Brenn, Louis
Corlette, Helen (a)
Crane, Seth M.
Crawford, James F.
Clark, W. H.
Cheris, Miss A.
Cahn, Julius
Conestock, A. C.
Chase, A. B.
Carner, J. W.
Charles, Henrietta
Crombton, Charles
Carlton, Kate
Clark, M. M. (a)
Cowell, Miss Sydney
Chatterton, G. W.
Campbell, Sig.
Castle, Benjamin (a)
Clegg, Co. Man (a)
Caldwell, Clara (a)
Chenoweth, Alice
Courtney, William
Chrostens, C. J.
Clayton, Gilbert
Darrell, E. J.
Davis, J. C.
Dawson, Horace
DeBaeg, John
De Kien, Charles
Dustin, William
Dornat, Fanny
De Beret, R.
Daplan, Eugene
DeLeon, F. C.
Dawson, J. W. (a)
Drew, Mrs. John
Deamond, Miss Fannie
DeJamon, F. (a)
Dudley, Miss Perle
Dummon, Louise
Evans, J. D.
Earl, Mabel
Kane, A. G.
Elington, Lillian
Fenton, Edie
Fornyth, Kate
Frier, Margaret
Foots, Richard
Foots, Lillian Clara
Foots, Ada, Mgr. (a)
Gilbert, Kittie
Gregory, A. W.
Gardner, Frank
Gray, Alice
Gothold, E. M.
Glean, S. W.
Genter, A. C.
Grosdie, E. B.
Gillet, Mr.
Germaine, Revel
Hickey, J. M.
Howard, Charles
Handyside, C.
Holbrook, Eugene A.
Hallen, Mr.
Hunt, Lizzie
Howard, Frank (pige)
Holcombe, Rachel
Helford, H. H.
Hall, C. J.
Hayes, R.
Havens, Harry
Haywood, Louis H. (a)
Hollman, C. H.
Hayden, Frank
Hess, C. D.
Harris, Wm. (a)
Harris, Felix
Irwin, Selden
Johnson, Robert
June, George
Jackson, Isabel (a)
Jordan, George W.
Jennings, J. O.
Kyle, U. W.
Kennedy, M. A.
Koyes, Col. V. A. (a)
Knox, Charles
Kelly, I.
King, W. T. (a)
Krieger, Hans
Kirby, Sadie
La Pierre, Freddie

lapse of time would make the contemplation of an engagement in the National capital other than repulsive, or deaden recollections of the most painful description.

While the feeling that impels the Congressmen and others to prefer the request is unquestionably sincere and honorable, at the same time a revival of the matter is in extremely bad taste. Mr. Booth's persistent refusal to play in Washington is prompted by an acute sense of decency and propriety. His reasons are good and sufficient.

Individuality of Character.

A leading American tragedian, of great promise, in a recent interview expressed his opinion emphatically that "no actor can achieve greatness in acting who possesses a strongly marked individuality." There are many who will differ from this bold avowment; firstly, on the obvious ground that all great issues must have a central source, as has the sun for light, which it furnishes to its dependencies without diminishing its separate solar grandeur and ascendancy.

In men this vital fibre and central force is character; and the stronger and sturdier the trunk the more vigorous the branches and the more life, like the blossoms and the fruit. Facts uphold this view of the question; all the great actors in the various lines of the profession have been strongly marked in their personality. In his own time Garrick was a man among men, and held his own in social communication with Dr. Johnson, Sir Joshua Reynolds and others of like grade and power. Edmund Kean, though eccentric, was Kean and no one else as well off as on the stage. The whole Kemble family was distinguished as personages of importance and note in private circles and in the arena of business and affairs.

Coming over to this side of the ocean, who can be named in the roll of distinct and emphatic individuality before the elder Booth, Edwin Forrest and Charlotte Cushman?

Rather than a negative condition, it may be asserted that it is the intense individuality of the actor, injected into his personations, that gives them life.

This same vein may be looked for in the genius which inspires the stage and the actor. All of the great dramatists have been marked men; preeminently individual. Take in the number, in modern times, Goethe and Schiller, Shakespeare and Sheridan—all giants in whatever company or sphere they presented themselves.

May we not question whether it is not this very lack of individuality that impairs the distinct status of contemporary actors as compared with their predecessors, and detracts from the prestige of the stage?

Whenever and wherever the earlier actor appeared, he commanded attention by virtue of his pronounced personality, and when he came to act, the public knew they had a sturdy man behind the impersonated character in the play.

Personal.



DARRELL.—Above is a portrait of Frederic Darrell, leading man in Lotta's company. He is handsome; he has a pleasing stage presence and a singing voice of rare sympathy and sweetness, and he is altogether one of the best English importations we have seen.

COGHLIN.—Rose Coghlan leaves Wallack's on June 1.

McKAY.—John A. Mackay, the comedian, was presented with a daughter last week.

CLARKE.—George Clarke will play the leading parts in the Eastern Victor Durand road company.

RANKIN.—Mr. and Mrs. McKee Rankin begin an engagement at the Mt. Morris Theatre (Harlem) next week.

ABBEY.—Mary Anderson, Mrs. Langtry and Sarah Bernhardt are all under the managerial banner of Henry E. Abbey.

BARRETT.—Lawrence Barrett is said to have been long employed on a play of his own, in whose construction he has been largely aided by his friend William D. Howells.

JEFFERSON.—Joseph Jefferson opens his Spring tour at Richmond, Va., late in April.

LEE.—Henry Lee spent Sunday and Monday in the city, returning to Philadelphia in time to play Monday evening.

TEARLE.—Edmund Tearle, Ristori's leading man, will not remain in America. He is a cousin of the Wallack Tearle.

HOWSON.—John Howson will be with one of the McCaull opera companies a time, while he is not wanted at Wallack's.

JANISH.—Janish in her *succes d'estime*, Camille, was received by an enthusiastic audience in St. Paul on Monday night.

JAMES.—Henry James is really writing a play. It will be news indeed to learn that anyone has really undertaken to play it.

CARLETON.—Twenty-five dollars for each performance of Victor Durand is the remuneration which Henry Guy Carleton receives.

MALONE.—John T. Malone is making a decided hit on the Pacific coast as Captain John in Felicia. He is supporting Rose Eytinge.

DICKINSON.—Anna Dickinson seldom falls under the eye of the paragrapher in these days. She lectured in Poughkeepsie last week.

BOUCAULT.—In spite of his diminutive baptismal title, Dot Boucault seems to have scored a fine large mark for himself in Boston.

CURTIS.—M. B. Curtis follows Edwin Booth at the Fifth Avenue Theatre, when he will produce Spot Cash for the first time in New York.

HUGO.—A grand edition of the novels, poems and plays of Victor Hugo is in preparation in Paris. It will cost over a million francs.

LEIGH.—A well-known manager has offered to employ Helen Leigh in comic opera, but the lady, not being confident of her vocal ability, declined.

BALL ET.—There are over 1000 ballet dancers at the Paris Opera, and their wages very from \$225 to \$575 a year. The ballet costs the Opera \$850,000.

COHEN.—Manager Sandford Cohen, of Augusta, Ga., who was stabbed by a brawler at his theatre in that city a few weeks ago, has recovered.

WHIFFEN.—Thomas Whiffen, the original Pittacus Green in Hazel Kirke, will play that character on the road during the remainder of the season.

MCCAULL.—It is mooted that John A. McCaull will not be interested in comic opera next season, but will embark on uncertain burlesque seas.

LUCETTE.—Madeleine Lucette leaves England for America on the 24th. She writes to friends here that her home visit has been very pleasant.

MOURNING.—The Boston ladies went into half mourning for Patti. At her farewell performance they all wore dark skirts, and looked extremely sad.

MURPHY.—Joseph Murphy has presented his brother John with a thousand-dollar diamond ring. His Kerry Gow company, gave him a gold watch.

BRANSON.—Philip Branson, tenor, joined Thompson's Opera, in St. Louis, on Monday night. Being a Mound City favorite, he was warmly welcomed.

TRAGEDY.—Poor Kit Marlow has been made the hero of a Tanton tragedy recently produced in Berlin. The play will never be adapted for our stage.

WILTON.—Ellie Wilton has been offered a place in Hayman's San Francisco company. If she goes she will star in Separation after the close of her engagement.

ENTERPRISE.—Portugal bids fair to rival America for enterprise. A dramatization of the Clovis-Hugues affair is already delighting the good people of Lisbon.

SEEBOLD.—To judge from the attentions paid her by the audience at the Casino on Monday evening, Miss Seebold is as great an attraction off as on the stage.

JANISH.—Janish will go to Europe when her season ends. She is anxious to secure a play from Sardou and appear in it abroad. If it is a success, she will bring it over.

TEARLE.—There is every likelihood that Osmond Tearle will travel with Rose Coghlan on her starring tour next season. The combination will be a strong one to draw.

MULDENER.—Next week Louise Muldener will play a starring engagement at the Apollo (late Third Avenue) Theatre. The lady does intend to forsake the English stage.

BLANCHARD.—Gertrude Blanchard, a talented soubrette, for four years at the Boston Museum, and lately with Boucault, arrived in the city on Monday to look for work.

FASCINATION.—A society paper avers that a Boston burlesque actress has been paid \$2,500 to "let a rich man's son alone." As usual, however, the name of the actress is not given.

STUDY.—Sarah Bernhardt says she never studies a part. She thinks it over and it comes to her. When it is obsolete she reads it before going to bed, dreams of it, and she has it.

GARDNER.—Frank Gardner, after recent developments, does not appear in the best light. Not only is he accused of traducing Modjeska, but of lying in saying he did nothing of the sort.

MORSE.—The sudden death of Prompter Morse was the theme of conversation among the people about the Square yesterday. He was universally liked and esteemed. J. B. Mason, one of his best friends, has been active in arranging the details of the funeral.

SALA.—George Augustus Sala says that he can still enjoy the theatre in New York, though he has long outlived its fascination in London. But Mr. Sala is now lecturing in America, you know.

PROFITS.—A million dollars in gold weighs over 3,500 pounds. This accounts for the fact that Bartley Campbell does not attempt to carry his year's profits to the bank in his pocket.

CAMERON.—Bessie Cameron, who appeared with success in an amateur performance at the Madison Square Theatre about a year ago, has signed with that theatre. She has been a society belle.

VETERANS.—Three members of the Irving company aggregate their ages at one hundred and ninety-seven years. W. F. Howe is seventy-two, Thomas Mead sixty-five and Frank Tyars sixty.

TAMS.—Credit is due Arthur W. Tams for his rehearsing and training of the Kimball Opera company. The manageress praises him highly, and the result of his labors are evident in her success.

STRAUSS.—Maurice Strauss writes of his pleasant passage to Europe aboard the *Servia*. In passing through Liverpool he saw bills announcing Marie Williams and Victoria Reynolds in Aladdin.

HARRISON.—Alice Harrison, having got tired of looking at plays for years, is going to act in them again. She will confer this favor on the public through the medium of Ixion at the Comedy Theatre.

SECURITY.—An insurance of \$100,000 on Mary Anderson's life is held by Manager Abbey as security for the heavy advances he is receiving from local managers for her next season in this country.

GRANGER.—Maude Granger opens in Lynwood in Detroit to-morrow (Thursday) night, and plays the following week in Chicago. She is supported by W. S. Harkins and an unusually strong company.

PAULIN.—Louise Paulin has resigned from the Boston Theatre Zanita company because Tompkins and Hill wanted to cut her salary down forty per cent. Dan Maguiness has also left the organization.

LEMOYNE.—W. J. LeMoynes, who devotes much of his leisure to painting in water-colors, will contribute two pictures to the coming exhibition at the Academy of Design, where he was successfully represented last year.

ANDERSON.—Mary Anderson is having her portrait painted by George Frederick Watts. Mr. Watts was the first artist to paint Ellen Terry, when she was his wife, and his picture is said to have helped make her famous.

WAGNER.—The Italians have so overcome their antipathy to Wagner that they are now lamenting the refusal of the Leipzig impresario, Staegemann, to give them a season of the music of the future in their principal cities.

HINT.—A comedy called *Mistress Susanna*, by Paul Lindau and Hugo Lubliner, has made an enormous hit in Berlin. It is said to be particularly adapted for the American stage, by reason of its pictures of club and social life.

CAZAUAN.—There is every likelihood that the Third Avenue Co-operative combination will perform several plays by A. R. Cazauran during their tour. The plays have been placed at their service by Mr. Cazauran and are now under consideration.

PATTI.—The failure of the Paris Italian Opera House is ascribed to the fact that the management promised Patti this season and did not perform her. With us Colonel Mapleson thrives and pays salaries by that very system of management.

QUEEN.—James B. Townsend and George Wotherspoon are making a bright paper of the *American Queen*—an absurd title, by the bye, which will shortly be changed for an appropriate one. George E. Montgomery is among the contributors.

WETHERILL.—Genial Sam E. Wetherill died in San Francisco last Wednesday. Few men in managerial ranks were better known. His remains will be sent East for interment. But a short time ago it was reported that the deceased had inherited a fortune.

CHARACTERISTIC.—A drama of American life is reported to have made a popular success at Lyons, France. Among the incidents involved in it are a bowie-knife fight, a rifle duel, a lynching by women, and a scene in Florida in which alligators devour the villain.

FROHMAN.—The pleasant face of Dan Frohman appears on the first page of THE MIRROR this week. That page is seldom permitted to reflect the countenance of a more universally esteemed gentleman or a more efficient manager. This Mr. Frohman is an honor to the profession.

FARRELL.—Frank Farrell has filled nearly all the time for Rose Coghlan's tour. For the rest of the present season he is disengaged. The announcement of the fact ought to bring Mr. Farrell into harness again immediately, for he is one of the best business managers connected with the profession.

LITERARY.—Sarah Bernhardt has become a literary woman, and a newspaper correspondent at that. From the fact that she will begin by writing for a Roman paper, it is fair to infer that she intends to act in Italy soon. Sarah is trying to get a divorce, and a rash and romantic Englishman wants to marry her as soon as she gets it.

COWELL.—Sydney Cowell's admirers will have an opportunity of seeing her in the Bonnie Fishwife at the benefit for the Roman

Catholic Orphan Asylum on Thursday next. On this occasion the charming little soubrette will introduce a song called "Fond Thoughts," the words and music of which she has composed. It will be published soon by Pond.

Letters to the Editor.

A CORRECTION.
CINCINNATI, Jan. 10, 1885.

Editor New York Mirror:—Will you kindly correct a statement made in your paper by the Pittsburgh correspondent in reference to the marriage of Fraser Coulter and Grace Thorne, of the Boston Theatre company, as there is not the slightest foundation for such gossip, the parties in question being merely acquaintances. Greatly obliged,
GRACE E. THORNE,
Boston Theatre Company.

A DENIAL.
TOPEKA, Kas., Jan. 4, 1885.

Editor New York Mirror:—In your last issue a paragraph states that Helen Blythe and J. F. Brien have left the Creole company. Will you be kind enough in your next to contradict this, such not being the case, as we are still members of the company, and Miss Blythe will head the company in the star part until the close of the season in June next—anything to the contrary notwithstanding. By inserting the above you will oblige.
Yours respectfully,
J. F. BRIEN.

TO COUNTERACT THE DIME MUSEUMS.
ALBANY, N. Y., Jan. 6, 1885.

Editor New York Mirror:—The present stagnation in the theatrical business, which is so general all over the country, has suggested many theories as to the alleged causes. So far as I have been able in my travels to ascertain, they are traceable in a great measure to the prevalence of dime museums and skating rinks, which are gradually but surely demoralizing the theatrical business in many of the cities and towns of the West. There is also no question that the recent Presidential election militates to a great extent against the prospects of a good season, together with the general stagnation of business and mercantile interests generally. But to even the most casual observer must the pain be awarded to the dime museums in particular for the existing state of affairs. It has occurred to me that a remedy might be suggested to combat this serious evil, and I herewith give it through the columns of THE MIRROR to the managers in general.

Suppose that they play all of their attractions for say four weeks on a certainty instead of percentage, the company agreeing to play for bare local expenses, which I think under the circumstances would be a real boon. Then let the local managers play these attractions at 10 and 15 cents against the dime museums and the skating rinks. The people will surely patronize the best attractions at the cheapest rates for the season. I will venture to say that in four weeks at the most the proprietors of the dime museums and skating rinks will gladly "throw up the sponge," and the local managers will have clear sailing for the rest of the season. If my suggested plan was generally adopted, I think the theatrical managers could more than clear their expenses by the increased business, and probably recoup some of their losses early in the season.

Respectfully yours,
WM. W. RANDALL,
Business Manager Madison So. Private Secretary Co.

A COUNTRY CORRESPONDENT COMES TO TOWN.
NEW YORK, Jan. 12, 1885.

Editor New York Mirror:—While walking on the East side of the Square one Sunday morning, under the shade of the Minkos building, I met three actors whose destination proved to be a few doors away from the Morton House.

They were shabbily dressed and their faces were as unkempt as their clothes. Their sleepy looks told of a night passed in a smoking-car for the reason that of that vast army of actors whose lives are passed "on the road." Strangers they are to home and all its refining influences. Our heart went out in pity for this uneducated class of the profession and the following lines were suggested:

Poor struggling actor
Who moves from town to town,
And needs soap and water
But up and down.

While in the city we accepted the liberal schedule of prices provided by the management of the Academy and purchased a ticket to the gallery.

We had not been in our seats more than thirty minutes after the curtain went up until the air became hot and stifling. We actually seemed to be breathing one another. We looked around the walls to see if the architect had not made some provision for ventilation. We looked in vain. The walls seemed sealed against us as a book of fate. The historic hole in the wall was not there. Thoughts of the Black Hole of Calcutta stole upon us. The gallery was a bottle to have fun with a Patti night.

We estimated that twelve hundred people were jammed in that top shelf of the Academy. The amphitheatres of the Old World came into our mind with a free sky and a platitude of fresh air. But the dream vanished and we stared one another in the face. The contemplation that one-half of the twelve hundred were exhaling through catarrh-festered nostrils gave a virulence to the situation that made it nauseous.

The contrast between the stage glittering with jewels and the smoking, steaming fith of the gallery is fitly expressed by Blaine's two-worded aphorism, "cough and diamonds."

The liquid notes of the diva seemed saturated with a liquid not on the bill. While we drank a quart of music we breathed a peck of dirt.

To accomplish this feat successfully it was necessary to wash it down between acts. When the curtain went down we went out and thanked our stars.

But the awfully human smell followed us to our home. We rinsed our mouth. We gargled our throat. We doctored our nostrils. We washed our ears and shook the dust from off our feet of every going to the pigeon roost of an opera house again.

Music is not a success as a disinfectant. We had heard a story related of a gallery gamin who had secreted a snake in a bottle to have fun with the boys. The cork became misplaced and a snake was looked for the snake it was dead. An atmosphere that will kill a snake is not healthy. Why should this state of affairs exist? There is plenty of fresh air on the outside, why not let it in?

Theatrical architecture is to blame. The only reason that this nuisance has escaped the fury of the press is explained by the fact that reporters are to be found in well cushioned seats near the stage, or chatting with the manager at the door. At each of these places there is an abundance of fresh air.

There are from ten to twenty thousand people in this city who pass from three to four hours nightly in an atmosphere more fertilizing than that of the much-discussed tenement-house.

There is to be found in every gallery crowd a representative of every class, coming fresh from the haunts of all manner of infectious disease.

As an agency for disseminating contagious diseases the galleries of our theatres are entitled to serious consideration.

The remedy is simple. Construct the top of a theatre similar to the top of a passenger coach, with apertures all around for ventilation. The present plan of relying on a small aperture over the chandelier to furnish ventilation for a large or even a small auditorium is simply ridiculous. You might as well try to ventilate a sewer with a gimlet hole.

The next night we dropped into the Star Theatre to see Ristori. Ristori belongs to that fidgity, fiddle-some class of impersonators of whom Henry Irving is a fair exponent. She reminded me of a nervous old woman who was trying to spend three hours at a neighbor's without her knitting. She was tottering on a shaky fulcrum and was continually waiting for something. We felt continually as if we wanted to hand her something. She sorely needed it—the balance-pole of art, repose. For myself, I shall stay at home with Janus-sneek and Booth, while my friends go off gyrating with Ristori and Irving.

I stepped into Niblo's. The place seemed "off legs." I think that that great temple of the Orient, which has been kept on its legs for so many years, should descend to the semi-legitimate, was like laying down "The Arabian Nights Entertainment" and taking up a copy of the Rev. Hall's stories.

Fanny Davenport is here, but the picture of the past crowded the great American Fedora out of sight. Beyond the dazed footlights a pyramid grew that was a pyramid of legs. The horizon was a horizon of legs. The virgin bud that opened its innocent leaves into a maiden flower blossomed with legs. The trunks of hollow trees were peopled with legs. Legs here, legs there, legs everywhere.

The young lady knocking at the stage door for employment is first asked to show her legs. Their shape determines her destiny. But destiny must not stand in the way of the *corps de ballet*. Thus the oriental enchantments of the past dwarf the realities of the present into mere pigmies.

We could not refrain from wishing that Niblo's should stick to the spectacular, and that the stage, which, but a few weeks since, had blossomed with Siebe, should stand by the legitimate. It certainly would give each house a character of its own, and a greater perfection would be assured by concentrating all its energies in one direction. Recent events may have reminded the purse-proud managers that Jack-of-all-trades is still master of none.

G. W. W.

* * * The New York Mirror has the Largest Dramatic Circulation in America.

A Compliment to Mr. Booth.

We hear from Washington that the Representatives, Senators and other Governmental dignitaries are signing a paper addressed to Edwin Booth, entreating him to rescind his resolution never to play in Washington again and give a series of performances there this Winter.

Mr. Booth will doubtless feel deeply grateful for this marked honor from distinguished statesmen, but unless we are really astray in our estimate of his character, he will not accept the invitation. Mr. Booth is sensitive in the highest degree, and we do not believe the mere

The Usher.



Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOSS.

This afternoon the Trustees of the Actors' Fund will hold their monthly meeting for the first time in the new habitat at No. 12 Union Square. Paper-hangers and carpenters have been at work there with excellent results. The rooms now wear a comfortable and cheerful look. Uncle Ben Baker has moved in, and is busy looking after his charitable business. Messrs. Epstein and Kantowitz, the enterprising furniture dealers, of No. 98 Bowery, have donated a handsome desk, some tables and a lot of chairs to the Fund for its new offices in place of the fixings that were burned up with the Theatre Comique. This donation deserves to be chronicled, for there are few tradesmen who are willing to do an out-and-out act of generosity with no expectation of reward or return. Messrs. Epstein and Kantowitz supply one or two theatres with furniture for stage purposes. I hope their list of managerial patrons will increase ten-fold.

There are people in the profession, I regret to say, who are grumbling and finding fault because the Trustees of the Fund have leased these offices on the Square. "Humph!" they say. "The Fund needs every dollar for the sick—it can't afford to be wasting money in big rents." This is the usual unreasonableness of the chronic growler, who in the case under discussion has done nothing whatever for the Fund except make friends for it by crying it down on every possible occasion. I think even the irrational professional objector is entitled to ask questions and receive answers respecting the Fund, and so I'll explain that the premises on Union Square have been secured at a very moderate rental; that it was found impossible to obtain headquarters in a sufficiently central location on the same terms as held with Harrigan and Hart at the Comique—in other words, rent-free. Surely, nobody with a particle of common sense should carp because the Trustees have given the Fund a permanent place worthy of its importance and the magnitude of its work.

J. M. Hill has made money steadily with Margaret Mather—not so much perhaps as last season, yet a tidy sum. THE MIRROR was one of the first papers to recognize this lady's wonderful genius while it was still undeveloped; it is also the first to announce her appearance in New York. Last week Mr. Hill made arrangements for a Mather engagement at one of our leading combination theatres. It will begin in October very probably and extend throughout the entire season. Grand revivals of Shakespearean plays will be effected with the best company that can be gathered together, and the finest *mise en scene* that taste and unlimited wealth combined can provide. Romeo and Juliet will be the first production. Four weeks or more are to be given each one. Mr. Hill has established Miss Mather firmly without metropolitan endorsement; he has always said that when he did advance upon New York he would come with gilded panoply and to stay. He means to keep his word.

Spencer H. Cone and Will Harkins have devised a novelty in the managerial line. Cone has bought the entire right for Lynwood from the ephemeral Tillotson and engaged Maude Granger at a stated salary to play her original rôle. "My arrangement with the rest of the company," says he, "is one that is fair and square for all concerned. It is that if business is good salaries will be paid in full; should it be bad whatever is left over when hotel bills, railway fares, expressage, printing and other necessary expenses are paid will be divided *pro rata* among the company. The actors have a share in the profits, you see, to the extent of their pay. If there is loss it will be met by Harkins and me." The plan strikes me as a capital one. It is surely better for actors to travel on these terms, with expenses guaranteed and a tolerable chance of receiving their salaries, or a fair portion thereof, than to idle on the Rialto.

A contemporary says that "Mason Mitchell went abroad with Mary Anderson to play leading business with that lady and shared the honors bestowed upon her by our English cousins." The fact of the matter is that Mr. Mitchell did not play leading business or any other sort of business with Miss Anderson in London. He was cast for the Second Officer in The Lady of Lyons, and

resigned it as being beneath his abilities. J. H. Barnes, the handsome and talented Union Square actor, was Miss Anderson's leading man, and of him our contemporary might truly have said that he shared the honors with the star.

The suspension of the *Star* was a surprise to many—but to none more than the staff of the paper. Under the direction of Messrs. Sandison and Ackerman it has of late years been a capital newspaper, its only drawback being an unprofitable political affiliation. In view of the present demoralized and disastrous condition of daily journalism in this city, the proprietors may have acted wisely in stopping the publication; but it seemed like throwing a good enterprise into the gutter. Under the guidance of Messrs. Sandison and Ackerman the *Sunday Star* may meet with popularity. If there is any money to be made with a good Sunday paper, these gentlemen, each able in his department, will have it.

Mr. Harrigan Sanguine.

Now that Harrigan and Hart are getting their affairs into shape again, and the new play is running along smoothly, they are considering the selection of a permanent theatre as successor to the old Comique. When a MIRROR reporter called on Mr. Harrigan yesterday he was in a pleasant state of mind.

"Are you doing well with the New Park?" inquired the reporter.

"Very well indeed, financially. Business is big and good seats are scarce unless purchased in advance. I have cut down the play considerably, and it now runs very smoothly. I think, from present appearances, the piece will have a long run."

"Are you permanently located there?"

"Oh, no; the theatre is a very good one, but it would never suit me. I do not like the construction of the house, and the stage accommodation is insufficient for a stock company such as mine."

"What are your plans for the future?"

"Well, I am considering several houses which are offered to me, and within the next two or three weeks will come to a decision."

A Sad Story.

It is reported from Bloomington, Ill., that the family of the late Marie Litta, the prima donna, is in distress. Some years ago the citizens of Bloomington presented Mlle. Litta with a house—such was the high esteem in which she was held in the city of her home. Necessity compelled her heirs to mortgage the property, and this mortgage is about to be foreclosed. The mother of the deceased prima donna is in poor health, and her sister, Miss Von Elsner, is helpless from inflammatory rheumatism.

The close of Mlle. Litta's life was peculiarly sad. Her professional engagements were interrupted by poor health and the bad faith of certain managers. She started on her last concert tour between two and three years ago. In a small Michigan town she was taken seriously ill, and was bedfast for weeks among strangers. Finally she was removed to her home in Bloomington, where she lingered for a little while and then passed away. But few, if any, professionals attended her funeral. The last tribute of the citizens of Bloomington was to erect a monument over her grave.

Ill-Treatment of a Backer.

When the Davidson company were in Chicago an incident happened which may or may not have affected the prosperity of the company. Business was very bad. Kate Morris, who played Pauline, was understood by many members of the company to be the capitalist. One evening, however, an elderly gentleman of genial presence, and in a jovial state of mind, attempted to pass the doorkeeper without ticket or explanation. Cerberus, in a voice of thunder, and with frowning mien, forced him back and demanded a coupon. The intruder was quite indignant and declined to leave. Seeing that argument was useless, the gateman ejected the unknown and flung him downstairs. With imprecations upon the head of him who had used him so roughly, the would-be deadhead called loudly for Davidson. The latter soon appeared, partly made up for the villain in the play, and shrieked:

"Heavens! what have you been doing to my backer?"

Apologies were tendered, and the gentleman was permitted free entrance to the house during the remainder of the engagement.

The attraction was booked for some one-night stands the following week, but a vacant week in Louisville was accepted gleefully by Isidore. He reckoned, though, without his host, as the leading lady declined to go to Louisville. She said:

"Louisville is my home—the birthplace of leading ladies—and I could not think of appearing in my native place except at the head of my own company, with my own play, under my own management, and with my own printing—except, in fact, as a first-class star."

Mr. Davidson was nonplussed. After the evening performance, as the company were seated around the fire exchanging experiences, he entered the room and, rubbing his hands, explained that his backer had unfortunately not "materialized." Brimstone was in the air, and indignant remarks were the only replies to poor Davidson's polite offer to take the company to Louisville, which would exhaust his

personal exchequer. One old actor, who prides himself upon his wonderful face for make-up, sat in a corner in his short clothes and a pea-jacket, utterly indifferent to what was proceeding. When the excitement was highest he called the company's attention, and said in a deep voice, with a frightful grimace, "How's this for Quilp?"

Modjeska Abroad.

On Monday night, at St. Petersburg, Madame Modjeska produced a new play—an adaptation of her own with the aid of a dramatic writer. It is from a Polish novel. Cable advices as to its success or failure have not been received. The last mail brought a letter from her saying that a title had not then been given the play. If successful, the actress will produce it in America next season as her principal attraction. Otherwise her repertoire will remain unchanged.

Madame will open at the London Lyceum when Mary Anderson closes, and afterward tour Manchester, Liverpool, Brighton, Glasgow and other principal cities. In Glasgow she will close her European tour, and shortly after embark for America to enter upon her second "farewell." Great preparations are being made by Fred Stinson for her return.

Not "Left."

Joseph Arthur's skit, *It's a Cold Day When We Get Left*, which has been improved upon by various pens and various fancies, is in the full tide of financial success. To the surprise of those interested, the week of its first production, over in Williamsburg, resulted in a profit of \$500.

A date has been secured at the Fourteenth Street Theatre—Jan. 26. The piece is now filling a week at the Howard Athenaeum, Boston, where it has made a hit, and is playing to large business. William Welch, the manager, is delighted with the success of the piece, which is a "go" beyond all expectation.

It Will Remain a Theatre.

Reports having been circulated that Manager McVicker, of Chicago—one of the oldest managers in the country—had given up his theatre and that the building would be converted into a business block, the veteran wrote to Charles Frohman requesting him to correct the statement. Mr. Frohman said yesterday to a MIRROR reporter:

"Mr. McVicker does not know how the rumor originated, and says there is not the slightest foundation for it. The theatre is prosperous, and has nearly completed its twenty-eighth regular season. In order to keep it up to the times, he will have it remodelled and redecorated and have other improvements made. When this work is completed it will be practically a new building. The outlay will be nearly \$100,000."

"For the convenience of the contractors, the house will close on May 1. McVicker's Theatre will not be a thing of the past for some time to come."

Smoothed Over.

On Saturday last an agreement was come to between A. M. Palmer and William Gillette, and peace is declared. Mr. Gillette will abandon his own version of *Der Bibliothekar*, and head a company under the Madison Square management, playing *The Private Secretary*. Most of his company are retained in support, including Frank Tannehill, Jr., Dora Stuart and T. M. Hunter. He will be permitted to use much of his own business in the performance, including "gags." The financial terms of the peace are not divulged. Only one other Secretary company will remain on the road—that headed by the junior Grover. It will remain out but a little while longer.

It is presumed that if Mr. Gillette had approached Mr. Palmer, as did Elliot Dawn, and made certain assurances, he might have saved time, money and a great deal of inconvenience.

A Claimant to Rhea's New Play.

The new play, *An American Countess*, by Mr. Howard Carroll, which Rhea purchased, was to have been produced in Washington on Monday night; but it was postponed until Wednesday. Yesterday an author named George de Valois informed a MIRROR reporter that he had intrusted Lawyer Price last week to apply for an injunction restraining Rhea, or any other person, from presenting Carroll's play. The reason is best given in Mr. de Valois' words:

"A few years ago," said he, "I wrote a play, in collaboration with Abraham Hinchcliffe, a literary gentleman, which was an adaptation of Etta Pierce's novel 'The American Countess,' published in *Frank Leslie's Popular Monthly* long ago. We procured a letter from Miss Pierce giving us authority to use her work in dramatic form, and agreed to pay her a royalty for it. Having copyrighted our drama, in 1879, under the title *The American Countess*, we submitted it to the Wallack management about two years since. It has lain under their consideration and in their possession up to the present time. I was surprised to learn, on reading a description of the plot, scenes and incidents of Howard Carroll's play, that there was a close similarity to our piece, and I now perceive by the advertisements that he has infringed on our title as well, and calls his work *An American Countess*. Here is our own manuscript, and you can judge, by comparing it with Manager Morrissey's an-

nouncements, that they are identical with our own plot and tableaux. Of course, we at once put the law in motion, and intend preventing any piracy upon our work or that of Miss Pierce. It is strange that such a man as Mr. Carroll should announce, as an original play, what was only an adaptation."

"Do you think you can prove your statements and restrain Rhea?" asked the reporter.

"Oh, yes. My legal advisers say I have a very good case. Donnamma and the Artist's Daughter was a mild plagiarism compared to this. I have several offers for the play."

A Managerial Shylock.

Thompson's Beggar Student company was attached last week at Indianapolis by C. M. Emerich, manager of the Opera House at Peru, Ind. This is another illustration that misfortunes never come singly. Anent the attachment a MIRROR reporter questioned Mr. Thompson, and was told the story in few words:

"I was booked to play at Peru, Logansport, Crawfordsville and Rockford, but the fire at Racine completely upset my plans for a few days. The total loss of costumes and effects so hurt me that I had to change the route to allow me to fill in. I made Lafayette, where I could fill time through the kind help of Indianapolis and Chicago managers. I wired the four towns asking them to cancel. All responded favorably except Peru. Emerich sent in a bill for \$80, claiming \$30 local expenses and \$50 rent. I refused to pay the claim, as it was exorbitant and unjust. He instructed his attorney to get out letters of attachment, but the attorney kindly allowed me everything in his power. Much telegraphing resulted in a compromise on \$40. This I paid in order to save trouble, though knowing it was extortionate."

"Had a reasonable bill been presented it would have been duly acknowledged. If a manager will be such a Shylock to a company that has met with such deep disaster, what would he do to a company that cancelled simply because it could not get there?"

The company left Indianapolis, taking the route beyond.

Three Judges Settle It.

On Saturday, in the General Term of the Supreme Court, before Judges Davis, Daniels and Brady the appeal by John A. McCaull from the decision of Judge Davis, who had vacated an injunction upon Rudolph Aronson some time since, was heard. The injunction was applied for by McCaull to restrain Aronson from having anything whatever to do with the Casino.

Ex-Judge Arnoux and David Leventritt represented the Casino Company, and ex-Judge Dittenhoefer appeared for McCaull. The finding of Judge Davis was that upon the merits the case was so fully met, contradicted or explained by the answers of the several defendants, and by the affidavits on their behalf, that no temporary injunction should be enforced pending the litigation.

The General Term reached the conclusion that Judge Davis' refusal to continue the injunction was correct upon the facts presented, and for that reason his order should be affirmed with costs, etc.

This practically closes the litigation between McCaull and Aronson, leaving the latter in undisputed possession at the Casino. Although McCaull may feel sore, his outward demeanor does not show it. Latterly he has shown an indifference, assumed or otherwise, as to affairs at the Casino.

The Comedy of Errors Revival.

In next season's spectacular revival of *The Comedy of Errors* all the splendor of ancient Ephesus will be shown. Captain Alfred Thompson is at work on the designs for scenery and costumes. The Temple of Diana will be a feature. Robson and Crane will go to great expense to make the revival a success. The opening will take place in this city in September next. The cast will be selected with care. As to the scenic effects and costumes, Captain Thompson has promised to make this revival his first grand production in the United States. Some of the scenery will be painted in England, and some by Waugh, of Cincinnati, if his services can be engaged. Captain Thompson looks upon young Waugh as the coming scene-painter of this country.

The management of the revival has been placed in the hands of Joseph Brooks, who will devote all his time to it.

Death of W. F. Morse.

The young actor and prompter, W. F. Morse, who had been a member of the Union Square company for nine years, was found dead in a cab in front of No. 38 Union Square on Tuesday night at half-past eleven o'clock. His sudden death was a shock to his large circle of acquaintance, and especially to the members of the Union Square company. Early in the evening he appeared as well as ever and performed his duties at the theatre. Having an appointment with J. B. Mason at No. 38 Union Square, he took a cab, intending to attend to some business for Mr. Mason after the meeting. He was found dead by his friend about twenty minutes after the cab stopped at No. 28.

It is said that Mr. Morse died of heart trouble brought on by excessive cigarette smoking. The young man was the support of

an aged parent. A check in the name of B. Curtis' company. A subscription raised for the dependent relatives. Fund has taken charge of the funeral.

Death of Little Zola.

The bright little baby-girl of Mrs. Tyndale Palmer died suddenly of diphtheria last week. On the stage she was known as Little Zola. She was about four years old. The remains were taken to Youngstown, Pa.

Mrs. Palmer's early home, for instruction. The grief-stricken father writes:

"Our little girl's circle of friends in the profession was really wider than that of any other or self. She was born to the stage, and from her first appearance when not yet eight months old, playing an infant part all the season, and child parts at various times thereafter. She was the idol of every company we have been connected with. She was a ray of dazzling sunshine everywhere, bright and beautiful, and just as good as she was attractive. The death of Little Zola will be sad news to a large number in and out of the profession."

Brooks and Dickson's Affairs.

The exact figures showing the state of Brooks and Dickson's affairs under the management to Jacob Nussimacher have been filed. The liabilities are set down at \$64,377.44, and the assets at \$79,073.62. But actual figures of the latter at present are said to be about \$13,545.75. Some of the properties in their possession are valued by them as follows: *Le Roman Rys*, scenery and effects, \$5,000; the scenery of *Le Roman Rys*, \$10,000; managements and rights of the plays *Freedom*, *Le Roman Rys*, *Charbonniers*, *Princess des Canaries* and others are placed at \$5,000; *Le Roman Rys*, \$5,000; rights of *Le Roman Rys*, \$5,000; and so on. If these were disposed of at once a much lower sum would be realized, but it is intended to liquidate gradually and sell when opportunity offers, any of the assets.

Commonwealth Companies.

There are several companies that have recently closed season very cheaply, the members of which are banding themselves together upon the commonwealth plan. Two instances may be cited. The *In the Ranks* company will shortly start on the road with exactly the same cast. Rules are made, a stage director and stage manager appointed, and each person assigned work to assist toward the common good. A committee of three members is to settle differences which may arise in the company. The other company is that which supported Lillian Russell. The stage plan of commonwealth plan may succeed, but the danger is in bad routing and bad management. Many of the actors are far too ambitious, and desire to do too much. The *Commonwealth* intends playing a large light comedy, *Impulse*, demanding a big company and extensive wardrobe. How the citizens of New York, to which place the company intends to open, will appreciate everything, from *Hamlet* and *Juliet* to *Uncle Tom's Cabin*, at cheap prices, remains to be seen, and whether a true model engagement in that town will result in profit is yet to be learned.

The Next Play at Wallack's.

Impulse was put in rehearsal at Wallack's on Monday. It will, however, not be needed for another month, as Victor Durand is dressing large houses still. Lester Wallack will appear in the new play. From its success in London he expects to have quite a long run. *Impulse*, Henry Guy Carlton's new comedy will be presented, and will be kept on until the end of the regular season, unless it is a total failure.

On Saturday quite a little excitement was created at the theatre, caused by the report that Caroline Hill was to be re-engaged and appear in *Impulse*. Several members of the company were asked if they objected to her, but they all expressed pleasure at the prospect, with the exception of Rose Coghlan. However, as Miss Coghlan is cast for the leading rôle in *Impulse*, it is not probable that Miss Hill will be engaged. It is said, however, that Miss Hill has been retained for next season, when Sophie Eyre will be the leading lady. On the departure of Miss Coghlan and Osmond Tonie, new rules and contracts will be in order at Wallack's, and the English plan of adopting social customs in managing an American stock company are to be discarded. The word of the management will then be law.

Harry Brown returned from the Fay Templeton Opera company on Thursday last. In an interview he assigned the following reasons for leaving the company: "When I joined the Fay Templeton Opera company I thought I would do well; and so I did—artistically, but I did not make quite as much money as I expected. My arrangement, as you know, was on share; but hard times have affected the company. Business, however, considering the season, was good—better than with most attractions. If I do not accept any of the several offers in sight, I will join another company and go on the road in a farcical comedy which a local journalist is writing for me."

In Henry Lee's article, *The Disgraced Theatre*, published in last week's MIRROR, there occurred many glaring errors, of which the author was innocent. A prepared type-written copy of the article caused dismay among the company, and resulted in the blunders before mentioned.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Monte: The Utica Opera House management have been very successful. It is composed of some of the best musicians in the city.

TROY.

Orchestra Opera House (S. M. Hickey, manager): Chapman and Sellers co., presenting Her Attraction, was given by large audiences, 7th, 8th and 9th. The play was well mounted and acted by a co. headed by Eleanor Morrell and Clarence Heritage. Campbell's White Slave co. was well received by large audiences, 8th, 9th and 10th. It was not as well presented as on previous occasions. Private Secretary, 15th, 16th and 17th. Daniel E. Bandmann in a series of Shakespearean performance, 19th week.

Rand's Opera House (J. H. McGrath, manager): Victoria Hulsman, an actress, was given by a large audience, 8th. The house remains closed till the 10th, when Jesse James will be presented.

Grand Central Theatre (P. Carle, manager): Leone Brothers in Frater's Child and Dog Spy announced for current week.

ROCHESTER.

Grand Opera House (Philip H. Lehman, manager): Nat Goodwin and co., appeared, 6th and 7th, in Confusion, and large audiences were given. P. W. Minstrel, who tested the capacity of the house, 8th and 9th, and established their claim to the title of Kings of Minstrel. The present week the house passes into the hands of Jacob and Proctor, who will present popular plays at popular prices, viz., ten and twenty cents. Daniel E. Bandmann, supported by Louise Beaudet and a good co., is the first attraction. They will appear in a round of Shakespearean plays, opening with Hamlet. The Corinthian Academy of Music (P. H. Lehman, manager): The Private Secretary was presented by a Madison Square co., 5th and 6th, to fine houses. Closed remainder of week. R. B. Mantell in Called Back, 15th, 16th, 17th.

Museum business first-class last week. This week, Arne Walker comb. in The Two Orphans. The attractions in the museum department will consist of Nino Delonco, make-up artist, and Belina, magician.

Clasico. Good houses last week. Howarth's Hibernia this week.

Pointers: George Thatcher has reason to remember Charlie Perkins of this city. It's all right, George. Charlie did not give it away, but he do say that you did enjoy that horse-ride. The Lyndon party failed to appear for local benefits as advertised. Rachel Booth, one of our best, who returned to her home in this city, has been notified to join the new Lyndon co., headed by Maude Granger, with Will Harkins, manager, at Detroit this week.

SYRACUSE.

Winning Opera House (P. H. Lehman, manager): As predicted by my list, The Private Secretary did a splendid business, 7th and 8th. Mr. Lipman as Douglas Catermore was capital; Mr. Kennedy made a jolly old man; and Charles Coote, as the Secretary, was quite amusing. Miss Coatsman made a charming debut, and also drew the part in excellent taste. The rest of the cast calls for no special mention. The play was beautifully acted, a thing for which this house has a great reputation. T. W. Minstrel, who followed, did a good business. The week was ended up in most glorious style by T. W. Minstrel, who appeared before an immense audience. Baker and Farron appear 17th.

Grand Opera House (P. H. Lehman, manager): Hill's People's Theatre has been here the entire week to a succession of large houses. The engagement has been extended also for the present week.

Dime Museum. Business keeps up fine and good attractions are offered.

Odds and Ends: Business at all the theatres picked up wonderfully the past week, and I am really glad to note the improvement. The Farior Match co., who probably be under the management of P. H. Lehman next season. L. E. Weed, in advance of Baker and Farron, is in the city.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): Matthew Campbell's White Slave, which has been the attraction for the first half of last business, began, 5th, and succeeded in doing only a fair business. The cast is weaker than that of last season, and the scenery, differing somewhat from that seen last year, is decidedly shabby. On Tuesday, 6th, the house was filled with a good business. As a season's play, Her Attraction, began a three nights' engagement and did fairly well from a business point of view. The play has been here before, and is one of the most clumsily constructed in both scenes and dialogue that one can well imagine. The cast is a far from the drama, and the band is the only part of the organization worthy of passing mention. H. T. Chantres in Kik, 15th and 16th; Barlow-Wilson Minstrel, 17th.

Museum: Little Corinne drew large houses last week in Pinocchio and The Mascotte, and will remain another week, appearing in Cinderella.

Binghamton Opera House (J. P. Clark, manager): Heron's Hearts of Oak, 5th, to small house. Thomas W. Keene, 8th, in Richard III., to a good house.

COLEBROOK.

Opera House (P. J. Callan, manager): Ada Gray, 5th, playing the dual role of Lady Isabella and Madame de la Esclay, 6th, to a good house. John A. Stevens comes 15th, and Frank Girard 16th.

HARLEM.

Mr. Morris Theatre (John W. Hamilton, manager): Jacques Kruger, in Drama, opened Monday before a crowded house. The prospects for a week's business are good, the advance sales being large. The piece is well, it is great. From the rise to the fall of the curtain the audience is one roaring mass of hilarious humanity. The situation is a good one, and the play is a very serious in the face of surrounding laughter. Next week, Mr. and Mrs. McKee Rankin in Notice to Quit.

ILION.

Thomas' Opera House: The Forresters gave three performances, opening 6th, at ten and twenty cents. Crowded houses and good satisfaction.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Bride and Fren's Bunch of Keys, 5th, to a good business. The performance satisfactory. Silton and Elliott's Cupid co., 14th and 15th; Minnie Madden, 16th, in Caprice; Yank Newell's Muldoon's Picnic co., 17th; Storm Beaten, 22d.

OSWEGO.

Academy of Music (W. B. Phelps, manager): We have struck a season of nine shows. The Forresters began an engagement of nine nights and two matinees, 8th, with the Ticket-of-Leave Man, followed by Galatea to full houses. The performance is very satisfactory. The mass. Frank Girard comes 22d, and Hill's People's Theatre co., 26th, for three weeks. This latter is another ten-center.

AUBURN.

Academy of Music (E. F. Matson, manager): The Criticism Comedy co., 5th to 10th, at popular prices, drew large houses. Wallick's Bandit King co., 10th, to big business.

ELMIRA.

Opera House (W. E. McDowell, manager): Heron's Hearts of Oak to black business, 6th and 7th. Co. week. Storm-Beaten, 16th and 17th; Equine Paradox, 19th, week.

Opera House (Hudson Ansley, manager): The Cora Van Tassel Dramatic co., week of 8th, in Fauchon. The Dantes, Knott Arden and The Little Rebel. The Hidden Hand, A Hero's Romance, Kathleen Mavourneen and a part of Joshua Whitcomb with Uncle Tom's Cabin at matinee Saturday afternoon. Houses packed day after day. The performance is very satisfactory. Thanks are due Edwin Young and Manager Langdon for favors.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Private Secretary to fair business. The audience well pleased. Barlow-Wilson Minstrel, 16th.

Potter Opera House (Potter Brothers, managers): People's Theatre co. finished two weeks' engagement, 18th, and began a two weeks' engagement in Schneecap, 19th.

Barrow: F. McDonald, an actor with the People's Theatre co., attempted to kill F. J. Cleveland, the manager. It appears that McDonald was intoxicated during the production of Ten Nights in a Barroom, which made Cleveland so mad that he pummeled the actor unmercifully. Determined to get revenge, McDonald tried to stab Cleveland Saturday afternoon, but in cutting him about the face, McDonald was locked up over night, but Cleveland withdrew the charge, saying he was too good an actor to lose.

NORTH CAROLINA.

Wilmington.

Opera House (J. P. Penney, manager): C. B. Bishop, in Widow Beatty, drew a fair house, 5th. Carlin's Minstrel, 10th. M. E. V. Wachtel, John T. For old season of travelling co., passed through here on his way to New York. He had been quite ill for several weeks, but having closed on account of hard times.

DURHAM.

Opera House (W. A. Gattis, Jr., manager): C. B. Bishop in Widow Beatty to a large and enthusiastic audience, 6th.

RALPHIGH.

Red (D. S. Tucker, manager): A healthy,

mercy crowd, representing \$400, waded out to see C. B. Bishop in The Widow Beatty, 7th, and laughed and laughed and finally roared at the widow's solid bounce, until the curtain rose down and the audience was left to the editors one of them got "miffed," and the only notice given them was to the effect that "owing to the extremely disagreeable management none of our reporters were present at The Widow Beatty last night."

The State Legislature will be in session here for two months now, and there are a good number of strangers in town.

OHIO.

Zanesville.

Schultz and Co.'s Opera House (John Hoge, manager): Since I last figured in your columns, we have had Helen Sedgwick in Silver Spar, T. W. Keene as Richard III., the Dickson Sketch Club, and Baker and Farron in The Emigrants. These four attractions have all done excellent business; in fact, it would be perfectly correct to say that all had full houses. This is not to be accounted for on the theory that this is a good "show town," because it is not; it is a good "show town" only in the sense that the good luck which has so far attended us is due to the fact that we are not overhauled, if I may use such an uncouth word. With such a wretched season for dramatic business, we congratulate ourselves that we have not contributed to the least of the "running in" of any attraction. With a lowering of prices, I am satisfied that we could take care handsomely of at least two entertainments a week; but the management and I have agreed to disagree on this point; the manager being of the effect that such a course would merely result in transferring the gallery crowd to the dress-circle, the d. c. crowd to the parquette and the latter to the orchestra, leaving the sum total of attendance no greater than it is at present. In every other direction except the pill and coffin business (people have to have medicine, and therefore coffin), the shrinkage in values is entirely apparent. Why, if I were the box-office boss, and a fond parent should come along with fourteen small children and one at the breast, I would admit the whole family for a dollar provided the cherub was left outside.

I am so sure that the gifted Helen Sedgwick was not presented, where, with something else besides a traveling-case, as I see by the last Mirror that she will remain stationary for a while. Keene gave me some amusing reminiscences of his early Zanesville experience. What a joy was it to him to see the old performances of the Dickson Sketch Club ladies left the house on account of the coarseness of the fun. The Florences have cancelled their date. The fifth anniversary of the opening of the house will be celebrated by issuing souvenirs as usual. T. J. Farron, of the inimitable Baker and Farron team, has a beautiful Chinese curiosity, which he kindly exhibits to Mirror correspondents. I hope the boys won't forget to ask him for the extra performance. Your correspondent expects to take in the New Orleans show during February. I shall do some corresponding for the local press.

DAYTON.

The Grand (Larry H. Hoge, manager): There was only one attraction last week. Maggie Mitchell presented Little Barfoot, 6th, to a large and highly pleased audience. A season without the appearance of this favorite would be as unnatural as a year without a fourth of July. To-night, 17th (Sunday), The Wilbur Opera co. produce the best of all comic operas, The Mascotte. Weidner's Opera House (J. W. Weidner, manager): Muggs' Landing will be given to-night (17th). From the appearance of the house, I predict the usual large audience that attends the Sunday night entertainments at this house.

Beckel's Hall: The Acme U. T. C. co. occupied this house last week to good effect. The names of several Dayton people appeared in the cast. The engagement closed 15th.

Cues: Dayton is assuming the appearance of Cincinnati on Sunday night. The names of several Dayton people appeared in the cast. The engagement closed 15th.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Charles A. Gardner, in Karl the Peddler, played to very light business the first five nights of last week. Thursday and Friday the house was filled with a good business. A splendid variety show to packed houses. W. J. Scanlan, in Friend and Foe and The Irish Minstrel, 15th, 16th, 17th.

Grand Opera House (Miller and Okey, managers): The Gray-Stephens comb., with their trained dogs, played Saved from the Storm to nearly 15,000 people the last week. This week the Wallace-Villa comb. in Saved from the Storm, 15th, 16th, 17th.

Items: H. E. Sanford, in advance of Maggie Mitchell, and Fred W. Baker, business manager of the Villa comb., were here St. Jackson's Day, but did not attend the celebration. The house was filled with a good business. The house was filled with a good business. The house was filled with a good business.

TOLEDO.

Wheeler's Opera House (George W. Billa, manager): In Michel Strogoff, 5th, 6th, 7th, we had expected something extraordinary in acting, scenery and ballet. As far as acting and scenery went we were not disappointed, for the co. was composed of capable people, including C. A. Hawin, Joseph Slaytor, Edward Holst, E. N. Humphrey, Cecile Rush and Florine Arnold, and the scenery was some of the finest. But the ballet, such it could be called, was terrible. Instead of the extensively advertised thirty, it consisted of eight, who were neither pretty nor danced well. The only redeeming feature of this part of the performance was the dancing of the premiere, Mlle. Cornalba. She is graceful, and executed some of the most difficult poses with the utmost ease. The houses were large. Maggie Mitchell, in Little Barfoot, 15th, 16th, 17th, to a good business. The house was filled with a good business. The house was filled with a good business.

Items: H. E. Sanford, in advance of Maggie Mitchell, and Fred W. Baker, business manager of the Villa comb., were here St. Jackson's Day, but did not attend the celebration. The house was filled with a good business. The house was filled with a good business. The house was filled with a good business.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Janusche's White Slave, which has been the attraction for the first half of last business, began, 5th, and succeeded in doing only a fair business. The cast is weaker than that of last season, and the scenery, differing somewhat from that seen last year, is decidedly shabby. On Tuesday, 6th, the house was filled with a good business. As a season's play, Her Attraction, began a three nights' engagement and did fairly well from a business point of view. The play has been here before, and is one of the most clumsily constructed in both scenes and dialogue that one can well imagine. The cast is a far from the drama, and the band is the only part of the organization worthy of passing mention. H. T. Chantres in Kik, 15th and 16th; Barlow-Wilson Minstrel, 17th.

Museum: Little Corinne drew large houses last week in Pinocchio and The Mascotte, and will remain another week, appearing in Cinderella.

Binghamton Opera House (J. P. Clark, manager): Heron's Hearts of Oak, 5th, to small house. Thomas W. Keene, 8th, in Richard III., to a good house.

Opera House (P. J. Callan, manager): Ada Gray, 5th, playing the dual role of Lady Isabella and Madame de la Esclay, 6th, to a good house. John A. Stevens comes 15th, and Frank Girard 16th.

Mr. Morris Theatre (John W. Hamilton, manager): Jacques Kruger, in Drama, opened Monday before a crowded house. The prospects for a week's business are good, the advance sales being large. The piece is well, it is great. From the rise to the fall of the curtain the audience is one roaring mass of hilarious humanity. The situation is a good one, and the play is a very serious in the face of surrounding laughter. Next week, Mr. and Mrs. McKee Rankin in Notice to Quit.

Thomas' Opera House: The Forresters gave three performances, opening 6th, at ten and twenty cents. Crowded houses and good satisfaction.

Allen's Opera House (A. E. Allen, manager): Bride and Fren's Bunch of Keys, 5th, to a good business. The performance satisfactory. Silton and Elliott's Cupid co., 14th and 15th; Minnie Madden, 16th, in Caprice; Yank Newell's Muldoon's Picnic co., 17th; Storm Beaten, 22d.

Academy of Music (W. B. Phelps, manager): We have struck a season of nine shows. The Forresters began an engagement of nine nights and two matinees, 8th, with the Ticket-of-Leave Man, followed by Galatea to full houses. The performance is very satisfactory. The mass. Frank Girard comes 22d, and Hill's People's Theatre co., 26th, for three weeks. This latter is another ten-center.

Academy of Music (E. F. Matson, manager): The Criticism Comedy co., 5th to 10th, at popular prices, drew large houses. Wallick's Bandit King co., 10th, to big business.

Opera House (W. E. McDowell, manager): Heron's Hearts of Oak to black business, 6th and 7th. Co. week. Storm-Beaten, 16th and 17th; Equine Paradox, 19th, week.

Opera House (Hudson Ansley, manager): The Cora Van Tassel Dramatic co., week of 8th, in Fauchon. The Dantes, Knott Arden and The Little Rebel. The Hidden Hand, A Hero's Romance, Kathleen Mavourneen and a part of Joshua Whitcomb with Uncle Tom's Cabin at matinee Saturday afternoon. Houses packed day after day. The performance is very satisfactory. Thanks are due Edwin Young and Manager Langdon for favors.

Private Secretary to fair business. The audience well pleased. Barlow-Wilson Minstrel, 16th.

Potter Opera House (Potter Brothers, managers): People's Theatre co. finished two weeks' engagement, 18th, and began a two weeks' engagement in Schneecap, 19th.

Barrow: F. McDonald, an actor with the People's Theatre co., attempted to kill F. J. Cleveland, the manager. It appears that McDonald was intoxicated during the production of Ten Nights in a Barroom, which made Cleveland so mad that he pummeled the actor unmercifully. Determined to get revenge, McDonald tried to stab Cleveland Saturday afternoon, but in cutting him about the face, McDonald was locked up over night, but Cleveland withdrew the charge, saying he was too good an actor to lose.

Wilmington.

Opera House (J. P. Penney, manager): C. B. Bishop, in Widow Beatty, drew a fair house, 5th. Carlin's Minstrel, 10th. M. E. V. Wachtel, John T. For old season of travelling co., passed through here on his way to New York. He had been quite ill for several weeks, but having closed on account of hard times.

Durham.

Opera House (W. A. Gattis, Jr., manager): C. B. Bishop in Widow Beatty to a large and enthusiastic audience, 6th.

Ralphigh.

Red (D. S. Tucker, manager): A healthy,

last given here, but in some respects it is not as good.

We have Dickson's Sketch Club, 15th and 16th.

Benett's Opera House (P. R. Bennett, Jr., proprietor): The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co. gave us A Midnight Marriage in superb style, 9th, to a fair house.

City Hall (Thomas Tell, agent): Boston Dime Museum played a three nights' engagement, 9th, 10th and 11th, to a fair house. The Hill Children are little gems. The co. is very clever, and kept the people roaring.

MANSFIELD.

Wilbur Opera House (Joseph Miller, manager): A Midnight Marriage played to fair business, 7th. The costumes were very elegant, and the acting of a high order. Muggs' Landing, 17th; Galley Slave, 20th; Kate Claxton, 20th.

WOOSTER.

Wooster Opera House (Ed. Quimby, manager): About \$1,500 worth of repairs have been put on this house since I last wrote. No changes are noticeable in the auditorium, except a general freshening up of paint and fresco; but the change of dressing-rooms and a new exit from the stage in case of fire has made the house much more convenient to professionals. Dickson's Sketch Club gave a most excellent entertainment, 8th and 9th. Owing to a local fight over the ownership of some bits of property, the house was closed for a few days, but the entertainment was poorly advertised, hence poor houses.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Sanger's Bunch of Keys was played last week to moderate business. The personnel of the co. remains about the same as when seen here last. The performance is as evenly given, and the fun is as convincing. Charles Bower, Eugene Canfield, Lina Merville and Marietta Nash are as clever in their respective parts as of yore. The stage carpenter came in for a goodly amount of favorable comment for his understudy work. For the first time in the history of the house, the manager has been surprised that it failed to do more than a fair business last week. The acting of the co. was meritorious, and the scenery and mounting very elaborate. Michel Strogoff, 15th; Boston Ideal Opera co., 15th.

Items: The Redmund-Barry co.

TELEGRAPHIC NEWS.

Miss Beecher's Mishap.

[BY TELEGRAPH TO THE MIRROR.]
BOSTON, Jan. 14.—Prince Methusalem had his first representation in Boston, Monday night, at the Bijou Theatre, and was well received. Rosalba Beecher appeared in the audience with her arm in a sling, the result of a sprain at rehearsal, which at the last moment threw her out of the cast. J. S. Hiller, the conductor of the Boston, in the serious illness of John J. Braham, who a few nights ago was not expected to live. The house was crowded.

At the Park, N. C. Goodwin and company appeared in Confusion and Those Bells to a crowded house. Her Atrament at the Globe. At the Boston Thomas W. Keene, in Richard III., drew a fair house. The Colleen Bawn, to a moderate house, at the Boston Museum. A Cold Day When We Get Left at the Howard Athenaeum. Variety at the Boylston Museum to a crowded house. Curiosities and varieties of assorted kinds and qualities at Austin and Stone's.

Reception.

[BY TELEGRAPH TO THE MIRROR.]
WASHINGTON, Jan. 14.—Immediately after the performance of Arcadia at the National Theatre, Mlle. Rhea, escorted by Senator Wade Hampton, attended a Diplomatic reception at the White House. She wore the famous costume of the Queen of Holland. After the reception a full-dress rehearsal of The American Countess took place at the theatre, at which were present the proprietors and critics of the local press and representatives of out-of-town journals.

Ben Teale, late of the California theatres, who has been engaged as stage manager for Rhea, and Howard Carroll, author of the play, directed the rehearsal. Messrs. Rapley and Kinsey, of the National, have provided some beautiful scenery for the piece—notably a scene on the Hudson, the Grand Union Hotel, Saratoga, and the boudoir of the Countess. A distinguished audience will be present, including President Arthur—who, by the way of news it may be stated, is Howard Carroll's god-father. The National was comfortably well filled Monday evening at Rhea's performance of Arcadia, and all seemed delighted. The American Countess will be presented for the first time on any stage Wednesday evening. The advance sale is very large. Several New York critics are expected to be present.

Robson and Crane drew a fair house at Alhambra's to see Forbidden Fruit. At Ford's the Carleton Opera company—which, by the way, is the strongest comic opera company on the road—had a good audience attendant on The Drum-Major's Daughter. President Arthur and party occupied a box.

Herzog's Museum was packed to see the first presentation, by the Kimball Opera company, of The Chimes of Normandy. Our people hope to see Mattie Danille, the prima donna of the company, at some better place for displaying her vocal powers.

Poor Business All 'Round.

[BY TELEGRAPH TO THE MIRROR.]
BUFFALO, Jan. 14.—The week opens in far from flattering shape. At the Court Street Theatre Herne's Hearts of Oak had a very light house.

Business was better at the Academy of Music, but not more than half a house present to see The White Slave.

Even at the Adelphi, which is always crowded on the opening night, there was considerable space unoccupied. Joseph J. Sullivan's Muldoon company is the card.

Madame Hulcamp's concert, Sunday night, was fairly attended by curiosity-seekers.

A Manager in Trouble.

[BY TELEGRAPH TO THE MIRROR.]
PITTSBURGH, Jan. 14.—Manager Sheldon Bateson of the Romany Rye company that played at City Hall last week, was arrested at the Union Depot on Sunday evening, charged by a Miss Miller—a stage damsel who applied to him for a position in his company—with indecent assault. He was taken to the Mayor's Office, and detained in the Central station until three o'clock Monday afternoon, when he was given a hearing. At the conclusion of the hearing the Mayor decided to send the case to court, and placed Mr. Bateson under \$1,000 bonds. Bail was given and the manager released.

It is but just to say that Mr. Bateson denies the charge, and says that when the case is called for trial he will be on hand to prove his innocence.

The Haulons opened a week at the Opera House on Monday evening in Fantasma to a good house. Michel Strogoff, at Library Hall, also had a good house.

The Academy and Museums were packed on Monday night.

Mr. Clayburgh's Misery.

[BY TELEGRAPH TO THE MIRROR.]
DENVER, Jan. 14.—I have discharged Helen Mythe and J. F. Brien. Donna Madixa plays Cass in The Creole. EDWARD CLAYBURGH.

Cheap Opera.

[BY TELEGRAPH TO THE MIRROR.]
INDIANAPOLIS, Jan. 14.—Hoop of Gold and Dickson's Grand to a fair house. Monday night, The Wilbur Opera company, gave Gioria to a crowded house; Tuesday night only. Genuine opera for fifty,

thirty-five, twenty-five and ten cents is an innovation here.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]
PROVIDENCE, R. I., Jan. 13.—The Davenport Austin Allied Attractions opened at Low's Monday night before a packed house. Standing-room only was hung out before the curtain rose. Excelsior, at the Providence, had a good send off.

ST. PAUL, Jan. 14.—Janish's engagement has been a great success. There were ten recalls on Monday night. Last night's audience was very enthusiastic.

London Gossip.

LONDON, Jan. 3.
Well, the Christmas and New Year's days have come and gone, and the old brown earth moves on in the cycle of another year. One would think this same old earth would get rusty on her hinges and would look on, like the revolving theatre that she is, at the men and women playing their life tragedies, comedies and farces on the stage floor, with no applause in hand or on lip. But she don't do this. On the contrary, she seems to enjoy the whole fun of the performance. "Pshaw!" you exclaim, "this is hyperbole, not London gossip." Right you are, my friend; but as it is the first of the year, pray don't you indulge in dreams and fancies and new resolves? No? Then I'm sorry for you. I sat in St. Mark's Church, in dear old Myddelton Square, close to Sadler's Wells Theatre, from 11 P.M., 1884, up to 12:30 A.M., 1885, and when, after a short, seasonable sermon from the rector, he stopped and said: "In two minutes the bells will chime a new year's dawn. Meditate and pray, my friends, as you tremble on the brink of another all untried year." In the midst of the prayers and meditations, the bells rang gladly out, seeming to joyously chime "Happy New Year! Happy New Year!" I said to myself: "This is a bit of sentiment in a tender little ecclesiastical play." For, with the utmost reverence, I yet must own that the power of the Church of England is due largely to the dramatic character of its form of worship.

And speaking of the Drama and the Church, there have many bright dramatists and writers and actors been carried through the church doors this past year to receive the last sad rites. Is it not well to pause ere taking up life's burdens anew to drop a memorial tear on those who have "gone before" to play their parts in the immortal drama of Paradise?

Speaking of the Church and Stage, I saw Saints and Sinners on its one hundredth night, which was New Year's night, and I had the pleasure of an introduction to Henry A. Jones, its author, as he also was joint author of The Silver King. Mr. Jones is soon about to visit America, where I trust and feel he will be accorded a warm welcome. He is one of the most industrious and one of the most cleverly original dramatists in England. In manners he is as gentle as a woman, and he has an ingenuous expression of the eye, which, with his mild, amiable face, renders him personally magnetic. Ideality is largely shown in his formation of head, and you know almost by instinct that he has poetic fancies which he earnestly strives to carry out in his plays. In his address he is most unassuming, and almost seems to say in his actions, "Please don't think me arrogant or self-conceited; I only want to do my best for the drama." Yet he still preserves an evident faith in himself—which is so essential to success as a dramatist. Saints and Sinners is a capital play and sure to succeed in America. I should like to have the casting of it. The heroine, the minister's daughter, is exactly suited to Sara Jewett. Maude Harrison would make a new and agreeable character of the minister's housekeeper, who is the friend and companion of the daughter. Miss Kate Phillips is charming in it, but I think it should be played by a younger woman, and one who would give it little coquettish touches. Mr. Coudock should do the minister; Mr. Stoddard, the Deacon, Samuel Hoggard; and the hero-lover, Walden Ramsey, while the hero-villain would be inimitable in the hands of Frederic de Belleville, two characters here done by Henry Neville and Yorke Stevens, respectively, the latter replacing the handsome Conway. Thomas Thorne, as Jacob Fletcher, is very earnest, and has evidently a fine conception of the requirements of the part; but he seems hard, angular and preachy—in short, out of his element, for he is decidedly a comedian. Mr. Neville is good, of course, as the lover; so is Stevens as the villain; but Cissy Grahame is actually painful as the heroine. To express emotion she pulls her wrists and chews her under lip, and you are led to wonder why she had two lovers, or even one. A young girl named Louisa Peach did a few lines as Fanny Parridge in an absolutely faultless manner. There is material out of which actresses are made in that girl. I like to speak a good word for those playing small parts well, for, alas! they are sometimes overlooked for work better done than the leading parts.

Speaking of small people in small parts, Madame Annie Conover gave a Christmas treat to 275 poor children at her theatre two days after Christmas, under the patronage of the Princess Frederica of Hanover. The money collected went toward the Penny Breakfast Fund, and the children were seated on the stage about the tree, while numbers of prominent actors and actresses gave recitations, songs, etc., before the house, which was packed with spectators in the cause of sweet charity. First the little ones sang "Hark, the Herald Angels Sing," and then a kindly London clergyman said a few pleasant words regarding the Christmas anniversary. Then

followed Gounod's Nazareth, the Christmas carol, then the pianist rolled out "Wait Till the Clouds Roll By," the children singing with a will. After this the entertainment proper was gone through. Miss Cox recited "An Old Actor's Story;" Minnie Bell sang an old plantation song; Wilson Barrett magnificently recited Carleton's "Gone With a Hand-somer Man;" Miss Mulholland gave the song, "Thorn or Rose;" Fred Leslie did a vocal bit; the beautiful Alice Dunning Lingard delightfully rendered the late Arthur Mathison's "The Little Hero," and Hermann Vezin, Charles Warner, Mrs. Bernard Beere, Harry Paulton, E. Righton and Frederick Wood, each and all, did their best successfully to contribute to a most enjoyable afternoon for both children and audience, the whole concluding with Madame Annie Conover herself aiding to strip the tree for her poor little street waifs of guests, and later on superintending to give them a good, substantial supper. It was a kindly deed in the little manageress, and is everywhere pleasantly spoken of.

Returning to Mr. Jones briefly, I forgot to mention that he is now engaged on a melodrama for Charles Warner, hero of the London version of L'Assommoir, called Drink. On the withdrawal of his Saints and Sinners from the Vaudeville, The Plebeian, a comedy by Joseph Derrick, author of the former successful play at this theatre, Confusion, also author of The Twins, is said to be underlined.

Twins is thriving at the Prince's Theatre in place of Called Back, which is enriching the treasury of the Olympic Theatre. Another success of the current season is The Candidate, at Wyndham's Criterion Theatre, the rush being so great that a few days since it was difficult to extend the courtesy of two boxes to the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, and others of the royal theatre-party. The Prince said he had seldom been so much amused and meant to go again soon. A good play, like good wine, "needs no bush."

Salvini the actor, however, is not averse to good wine, and in a recent report of vineyards, his vineyard near Florence, which brings him in nearly 2,000 quarts of wine, has been estimated as having sold at the rate of twenty cents per quart in the market. Now, this is about four cents of American money, therefore his wine yields him money enough from only one of his vineyards to make a few small Christmas gifts with, at all events.

As touching gifts, the season has been one of unusual splendor in the display of these, especially at the various Co-operative Stores. And this leads me to the Provision Stores in 121 Regent street, for in the rear of these stores is the site of the projected new theatre which by this time twelve months will be an accomplished fact. As an instance of A. M. Palmer's astute managerial eye, I happen to know that while he was in London, a few months ago, he remarked to a friend with whom he was taking a walk, "That is the spot for a theatre which I would like to control." This was before any one had dreamed of such a thing.

Of managerial schemes the open secret of the hour is the report that Mary Anderson has bid high for the Haymarket Theatre for a season. But wise judges predict that without the guidance of her well-balanced manager, Henry Abbey, she will not succeed in management.

By the way, I hear that Abbey is negotiating through the Chesterfieldian Coplestone to purchase, privately, before Sotheby's auction sale this month, a portion of H. Herman's valuable theatrical library. This collection is one of the finest in England. In it are valuable autographs, rare play-bills and documents, portraits, costume-books and early editions of plays. It is rather pitiful that Mr. Herman is compelled to sell this unique collection, but it is not, fortunately, due to pecuniary stress, but solely on account of a severe affection of the eyes, and his physician forbids him to read. Therefore he bravely puts temptation out of the way.

A few nights since—or few weeks rather—while seated in the Savoy Theatre, I moved aside to allow Samuel French and his handsome middle-aged wife to pass in front of me before the play was over. They both seemed too preoccupied to even see my bow of recognition. I observed Madame's valuable solitaires in her ears, her grand satin and lace toilette, and a feeling of envy sprung up in my heart as I realized that I have no diamonds and have all I can do to earn an honest and comfortable living for myself and the dear old mother. An elderly friend rebukingly said: "What! Do you, a young woman, envy one whose hair is grey, and whose fine jewels, after all, soon become an old story, once owned?" Well, that was the last time Mrs. French was at a theatre. They left early because she was taken suddenly ill, and she now lies in a precarious condition from, I believe, some acute heart affection, comforted by the presence of her beloved son Henry, who came expressly from America. Poor dear lady, perhaps she will never wear those solitaires again. And with a sigh of pity for dear Mr. Samuel French in his new trouble, I resume my pen labors, determined in future not to covet my neighbor.

Official Encouragement.

To the benighted sojourners who dwell just now in the valley of shadow and doubt as to the prospects of the theatrical world, a gleam of light creeps over the horizon.

For the first time in the memory of man the Chief Magistrate in posse of the United States has an idea. We mean, of course, not to impeach such functionary's general intellectual capacity. We refer now to a particular idea, an aesthetic idea—in other words, an idea relating to the stage.

To be sure, it is Shakespeare who starts him off, if, as it has been reported, the President-elect has been prompted, by witnessing The Comedy of Errors, to suggest "the advisability of getting up a sort of modernized idea of the same droll subject," and his Excellency "even pointed out a certain strange old novel from which a very funny play might be constructed."

Heretofore our Chief Executives have not figured before the world as literary men; with the one exception, we believe, of the second Adams, who appeared some half a century ago in the character of a poet as the author of "Dermot McMorrough," a sort of historical epic.

A youthful critic, now a veteran contributor to this journal, had the temerity to subject the Presidential verses to a rather severe scrutiny, for which he was overhauled by the editor of the Commercial Advertiser, who was a strong, personal and partisan friend of Mr. Adams; the juvenile critic being invited to wait until his beard grew before he attempted to wield the bow of Ulysses. Notwithstanding this sage advice, McMorrough is in his grave, probably beyond all power of resurrection.

The present example of high official interest in the drama is more encouraging, as it is set not by a mere political aspirant, as was John Quincy Adams at that time, but by an actual President-elect, who is on his way to the White House, but who will in all probability be its occupant when his idea is embodied in a play and under performance.

The advice of our Chief Executive has, we understand, resulted in the making of a comedy called "The Cherubs," which is a very gratifying title, inasmuch as it implies the confidence of the National Head in the characteristic character, and sanctions its introduction (when it is just now much needed) in the "drama of contemporaneous human interest."

for which he was overhauled by the editor of the Commercial Advertiser, who was a strong, personal and partisan friend of Mr. Adams; the juvenile critic being invited to wait until his beard grew before he attempted to wield the bow of Ulysses. Notwithstanding this sage advice, McMorrough is in his grave, probably beyond all power of resurrection.

The present example of high official interest in the drama is more encouraging, as it is set not by a mere political aspirant, as was John Quincy Adams at that time, but by an actual President-elect, who is on his way to the White House, but who will in all probability be its occupant when his idea is embodied in a play and under performance.

The advice of our Chief Executive has, we understand, resulted in the making of a comedy called "The Cherubs," which is a very gratifying title, inasmuch as it implies the confidence of the National Head in the characteristic character, and sanctions its introduction (when it is just now much needed) in the "drama of contemporaneous human interest."

Frau Materna's Costumes.

Not uninteresting reading to the ladies of the profession, as well as to the general reader, will be a description of the stage costumes worn by Frau Materna, who has become world-famous as an interpreter of leading roles in heavy operas, especially the Wagnerian. A lady acquaintance of the great artiste sends THE MIRROR, as the result of a special view of the wardrobe, the following description:

The costumes may be described as gorgeous in the extreme. In detail they will bear close inspection. Tannhauser, the first opera in which Mme. Materna appeared, some nights ago, in the character of Elizabeth, displays in two of its acts magnificent robes. One is a gold and white brocade, with a border of gold passementerie studded with jewels. Another is a court-robe of old gold, finished with a mantle of pale-blue brocade edged with gold. A girdle and collar to match is worn with this costume—antique jewelry of blue and gold, the design and workmanship both peculiar, and both perfect models of the jewelry worn at that period.

One of the most unique costumes brought over by Madame is one for Die Walkure, the Wagnerian opera soon to be produced. In this, as the warrior-maiden, she wears a cuirass of chain armor and mail, with a helmet to match. She carries a spear and shield, and the wonder is she is able to walk, much less sing. The only light portion of her costume is a skirt of white cashmere.

As Valentine, in Les Huguenots, the costumes consist of garnet plush, embroidered with gold and garnet beads and fastened with antique jewelry. The wedding-dress is of the most beautiful Ottoman satin, brocaded with gold, and passementerie of the same finishes the dress, which is studded at intervals with diamonds. The same jewels are placed in her hair, her throat, her arms, until the actress fairly glistens with gems. The negligee dress is of pale-pink satin, edged with a box-pleated ruffle, entirely covered above that with lace (white Spanish guipure). Above this is gathered a draping of the same. This dress is very elegant, very simple, but most appropriate for the tea-gowns now becoming so fashionable, and might well serve as a model for these delightfully coquettish toilettes.

As Elsa, in Lohengrin, pale-blue satin bordered in gold, studded with jewels—a classical sort of dress, but most becoming to the singer. Over it is worn a mantle of cloth-of-gold, edged with gold passementerie and jewels. As Ortrud—for this versatile artiste takes the part of Elsa and Ortrud both—for the wedding scene she wears a superb peacock-blue velvet, bordered with lighter blue. A mantle with a long train is worn with this—of pale blue and old gold. Massive gold ornaments, girdles, tiara and other jewels are also worn.

Mme. Materna possesses many other striking costumes, but these are the principal ones for the operas mentioned. Some beautiful concert dresses of satin and lace have also been brought over.

Professional Doinos.

—Cyril Scott, now playing Wally in Minnie Madden's Caprice, will act a leading comedy part in one of Charles Frohman's companies next season.

—Next week Buffalo Bill resumes starring. He opens in New Orleans on Monday night. His Wild West Show is exhibiting there for an indefinite season.

—John P. Ennis, formerly advance agent of Rice's Surprise Party and other companies has abandoned the theatrical profession and entered commercial life.

—The new play at the Union Square Theatre, now in rehearsal, was produced in this city many years ago. It was called The Dumb Girl of Genoa.

—John C. Williams is keeping the reputation he once earned as the mischievous youngster in Peck's Bad Boy. He has greatly strengthened the part.

—Carrie Swain's business has picked up considerably since leaving Texas. Her new play by Marsden, The Little Joker, has proved suitable to her talents.

—A large screen of perfumed "property" roses is exhibited at the entrance of the Comedy Theatre, with portraits of the Pop company embroidered therein.

—Louis James, Marie Wainright and several other professionals occupied boxes at the Comedy Theatre on Wednesday afternoon by invitation of John A. Mackay.

—Osmond Tearle and Rose Coghlan will give the screen scene from The School for Scandal at Mr. and Mrs. McKee Rankin's benefit at Wallack's to-day.

—Eben Plympton and Gustavus Levick are arranging to go on the road in the legitimate, playing opposite parts. A company is being engaged and dates arranged.

—F. J. Healy, city editor of the Fort Wayne Daily Gazette, has had a play of his accepted by Frances Bishop, the Muggs' Landing star. It will be done next season.

—Howard P. Taylor has completed his revised version of La Chabronniere, and is engaged upon new pieces for Patti Rosa, Kate Claxton and George S. Knight.

—Great preparations are being made for the production of Michel Strogoff at the Grand Opera House. An army of supernumeraries and a grand ballet will appear.

—Fanny Knight, once of the variety halls, is in retirement studying for the operatic stage. Admiring friends recently presented her with a gold watch studded with diamonds.

—The Private Tutor (a version of The Secretary), is doing well on the road. Colonel Burleigh, Doré Davidson and Charles Frew are the strength of the cast. Next week the company appears at Macauley's, Louisville.

—Captain Alfred Thompson is at work on a farcical comedy, in conjunction with another writer, for Nat Goodwin. With designing and literary work his hands are full. He is designing for the coming production of Ixion.

—Edward Holland has made a hit as the tailor in the Private Secretary at the Madison Square, where he replaced Thomas Whiffen. It is the best work he has done since his success as the old man in After the Opera some years since.

—In Chancery, the last successful play by A. W. Pinero, has been secured by the Madison Square management, and it is expected that it will follow The Private Secretary. In Chancery is being played by three companies in England.

—Bertha Fisch, of the Adonis company, doubled her work last week, playing at the Comedy and the Bijou. Rice could not get a Tyrolean warbler, and as Miss Fisch had been with the Pop party so long, she was the only lady at hand.

—The Ford-Seguin Opera company has thus far had a poor season. The advance agent, one Morris, has been on a little hilarious trip, and the work ahead was sadly neglected. Ford and Wallace think of going in. Salaries are behind somewhat.

—W. E. Owens and John J. Foster are respectively officiating as press agent and advertising man of Harris' Museum in Cincinnati. The former gentleman was connected in a repertorial capacity with the defunct New-Journal of that city.

—A well-known local stage manager in this city who was interested in theatrical ventures with Henry Irving at Manchester, England, many years ago, asserts that the tragedian at that time did not possess any of the peculiar mannerisms which he now affects.

—A respectable manager applied to a well-known firm of agents on Monday for a list of people from which he wished to choose a company. They replied that it would be given him if he deposited a large sum in a bank to cover salaries. And times are hard!

—Louis M. Ballenberg, formerly manager of Pike's Opera House, Cincinnati, and afterward connected in same capacity with Emily Soldene's English Opera troupe and Baron Seeman, the magician, was married, 6th, to Miss Marion Gray, of Covington, Ky.

—Charles Yale, who has been playing Bartholomew's part in The Devil's Auction, gave up acting on Saturday night and resumed his place in the management. Thomas Chapman succeeded him in the cast. The Flying Fairy was dispensed with, as her specialty did not seem to draw.

—Lillian Harvey was engaged for the Acme Burlesque company and left town with it on Saturday. On Sunday the manager in New York received a telegram from her husband saying she had left the company. He had advanced her some money. She was married just before leaving the city.

—Music for a chorus of nine has been introduced into Lotta's Nitouche. Woolf D. Marks, at a few hours' notice, engaged the chorus. Considering the little time for rehearsal, the singers acquitted themselves very well. Mr. Marks provides Booth, Irving, Barrett and others with chorists.

—Zozo opened at Hyde and Behman's in Brooklyn on Monday night to the capacity of the house. Manager Charles R. Gardiner is somewhat under the weather. He told a MIXER reporter that the care and anxiety of managing an army of people in a spectacular piece were enough to wear out a Hercules.

—J. Clinton Hall Ada Gray's manager, writes: "Our business is fair. At Holyoke, Mass., we had one of the best houses of the season. Miss Gray is playing better than ever she did, and is surrounded by a strong company that works together harmoniously. We look forward to a successful season."

—The bill-posters of Fort Wayne, Ind., are warring. There are two companies—one managed by Colonel J. A. Scott, of the Masonic Temple, and the other by C. B. Woodworth, manager of the Academy. The rival paste-slingers have had several encounters, in which some blood flowed. So far Scott is victor.

—Herman Wilkinson has been elected manager of the Chestnut Street Opera House at Lancaster, Ohio. He was formerly treasurer of the Opera House company, and now succeeds S. G. V. Wilkinson as manager. So he takes charge with a good knowledge of the business.

—There will be a complete change in the Madison Square companies and staff next season, when the whole acting management devolves on A. M. Palmer. 'Tis said that over one-half the people will be dispensed with. The reorganization will be most thorough and the changes sweeping.

—Colonel Milliken arranged by cable last week for the sale of his adaptation of Three Wives to an English manager. He has finished his play for McCarthy and Monroe, and placed his comedy, My Comrades, in Shook and Collier's hands to read. Three Wives will not be taken off the Union Square boards for about three weeks.

—Last week Edward J. Henley, who refused Lewis Morrison's part in Victor Durand, was giving his imitations of Henry Irving with the Moore and Holmes British Burlesque company at Harry Miner's Eighth Avenue Theatre. He evidently regrets his indifference to the opportunity that was offered him at Wallack's. On Monday he joins Rhea's company, in which he will play heavy roles.

—George D. Lawson, a bohemian journalist, was taken to an insane asylum last week. A man of powerful physique, some four or five years ago he contracted ulcer of the throat through immoderate smoking. Rapidly wasting away, he was given up by home physicians to die. Going to Paris, he placed himself in the hands of Dr. Brown-Sequard and underwent "heroic treatment." His collar-bone was broken and pressed down over one lung to protect it; and then, after the throat had been successfully treated, the bone was re-broken and re-set. Returning home, Mr. Lawson resumed newspaper work in New York City; but he never was himself again. He was sent to the asylum on complaint of his wife, who described him as harmless but erratic.

Little Nell's Triumph.

Mile. Helene Dauvray, or as she was known in her early career, Little Nell, the California Diamond, is residing in the city at present. To a reporter she recounted the other evening some interesting particulars of her successful efforts to secure a debut on the Paris stage.

"I retired from the stage after my Australian journey," she began. "As there was no necessity for me to continue a professional career my relatives and friends wished me to abandon the stage forever. But that I could not do. I felt the dramatic instinct within me, and the possession of fortune by no means compensated for the loss of my vocation. There are other things to be desired in the world beside money. Don't you think so?" asked the lady archly.

The writer confessed the existence of a craving for something more than base lucre—and then he modestly dropped his eyes and blushed.

"Well," continued the interviewer's victim, "for two or three years I rotated between this city and London and Paris, crossing the ocean quite a number of times. I liked Paris and the Parisians. I conceived the idea of perfecting myself in the French language and effecting a debut on the French stage."

"A wild idea, truly."

"Not quite so wild as it may appear at first glance."

"But no American, either actor or actress, ever did such a thing! One or two English people, Charles Mathews and E. A. Sotherton, tried it, but they failed to win commendation."

"True, but I am a person of indomitable will and perseverance. When I make up my mind to do a thing, I will leave no effort untied to carry it through to a successful issue. And so I resolved to appear before a Parisian audience."

"And did you?"

"Wait and you shall hear—curiosity and impatience are two very pronounced characteristics (you see, I am kind; I do not call them faults) of you enterprising journalists."

"But you have excited my curiosity."

"Had I not done so, you would have yawned and reached out for your hat before this."

"Well, to proceed with this interesting narrative?"

"Yes, to tell you the rest. Once resolved I started in and worked very hard. I studied French for fifteen months. When I was satisfied that my accent was sufficiently like the native article, I set about arranging for an appearance. Oh, what a trial it was. Refusal after refusal was encountered. The managers would not listen to the idea of giving me an opening. The French, you know, dislike Americans, particularly American women. That is because our women are more virtuous than theirs. Frenchmen and Frenchwomen are quite satisfied with each other's society. They do not care to mix with other nationalities. Your true Parisian knows that there is a place called London; but it is doubtful if he has heard of New York. At last, by good fortune, I enlisted the interest of M. Gautier, manager of the Folies Dramatiques. He offered to give me the chance I wanted, but it was not without fear and trembling on his part, I can assure you, for to bring out an American was an experiment, so to speak, backward toward barbarism in the public eye. Gautier got M. Ferrier, the dramatist, to write a one-act play especially for me. It was called Miss Maggie, and the title role was a sort of Nan the Good-for-Nothing. Maggie was a little American waif cast up by the sea on the French coast and cared for by rough fisher-folk. Rehearsals were carried on for a long time. Thirty were held in all—that number would be deemed preposterous by actors here. First we were drilled by a stage manager; then by a stage director; then by the manager of the theatre, and finally by the author of the play. Each upset the 'business' taught by his predecessor. I must say that our players are much quicker to catch ideas than the French, although they are less painstaking and artistic."

"When the first-night came were you frightened?"

"Awfully. But the audience didn't know my nationality. I had Gallicized my front name, Helen, and taken the *nom de theatre* formerly used by Manager Gautier when he was an actor. I appeared on the bill as Helene Dauvray, and by that name I shall be known hereafter. My nervousness wore away, and I did my best. Applause followed me throughout the piece, and I knew that I had made a hit."

"How long was Miss Maggie kept on?"

"Three months. It is customary in Paris, you know, to change the short first piece with the heavy portion of the bill whenever that is necessary. In the case of Miss Maggie this custom was discarded for the first time in many years. Babin, the current attraction when I began, was taken off after a month, but my little piece was continued throughout the run of another work."

"Did this success open the way for more engagements?"

"Yes; but I had to give them up and come home a short time ago. The strain I labored under previous to and during my initial exploit, when it was relaxed left me in a state of complete nervous prostration."

"Do you intend to return abroad?"

"Yes, I shall sail for France early in Febru-

ary. My friends want me to remain and play in this country, but the Parisians have been kind to me; I like them and I shall go back and try to perpetuate their esteem. I have an offer to act Oliver in a French version of Oliver Twist at the Renaissance. The dramatization is by the author of La Charbonniere, and he is especially anxious that I should play the part."

"Do you expect to remain in Paris?"

"No; I hope to get a repertoire and go to St. Petersburg. I have an offer of time from the manager of the Saint Michael Theatre there. It is my ambition to play high comedy—such a role, for instance, as Suzanne in Sardou's Scrap of Paper. If I make a name in Europe, then, of course, I shall come back and appear again before my country people."

Visit of an English Dramatist.

The author of The Hoop of Gold and many other plays, Mr. Mortimer Murdoch, arrived from England last week. Yesterday a MIRROR reporter interviewed him. He is a well-preserved man of about sixty.

"This is not my first visit to America," said Mr. Murdoch. "About eighteen years ago I spent nine months in this country. I played a star engagement at the Old Bowery Theatre under Bill Freeley, who was then its manager. Afterward I went on tour through New England, and on my return to New York supported Edwin Booth, playing Othello to his Iago; also De Mauprat, Ingomar and Louis XI. I produced my play of The Romany at the Old Bowery, a play dealing with gypsy life. It was my intention then to settle down here, but my domestic affairs called me back to England and I remained there."

"Is your present visit one of pleasure only?"

"Partly pleasure and partly business. The success of my Hoop of Gold has encouraged me to bring over fifteen plays never produced here. Messrs. Maubury and Overton are my agents, and will probably produce some of them."

"Do you still act, Mr. Murdoch?"

"No; I abandoned the stage about ten years ago. I have since given all my time to play-writing. My experience as an actor dates back nearly forty-three years. All of my family, however, are interested in the profession. One of my sons is leading man at the Britannia and two of my daughters occupy very good positions on the boards. Another son is a scenic artist."

"Are any of your plays being produced in England?"

"Among those in course of production and rehearsal are: Love Clouds, at the Grand; Honest Price, at Sadler's Wells; Dora England, at the Pavilion; The Fo'castle, at Conquest's, and others."

"By the way, Irving's remarkable success here recalls to my mind an incident, occurring many years ago, which was an important step in his career. I was playing in Sunderland, and in the company supporting me was Henry Irving. I noticed that he was very painstaking and studious. In conversation with him I said that I had recommended him to the Edinburgh manager. At that time the capital of Scotland was an important theatrical centre. He was very thankful, and said it would save him six years' labor to get into the Edinburgh stock company. He went there and progressed very rapidly."

"Is not Wilson Barrett finding favor in England?"

"Yes. Mr. Barrett is a straight actor. He does not possess any of Irving's peculiar mannerisms. He is excellent as a stage manager; carefully attentive to details, and rapidly becomes a favorite with audiences. In business matters he is very clever. His ventures—three or four theatres and several road companies—have been very successful."

"How long do you remain in America, Mr. Murdoch?"

"Probably three or four months; at present it is unsettled."

Professional Doings.

—The Adams brothers, George H. and James R., have made big hits in Zozo. They are said to do very well in comedy parts.

—The Eden Musee does a large business right along. The receipts are said to fluctuate less than those of any other place of amusement in town.

—W. J. Gilmore has made a satisfactory settlement of the claim of the Metropolitan Printing Company against The Devil's Auction which had led to an attachment.

—Vassar Girls is still an attraction at Koster and Bial's. The band of Arabs from the Sudan are creating a sensation this week with their novel entertainment.

—In William Winter's "Dramatic Diary" mention of Milton Nobles' Love and Law at the Fourteenth Street Theatre was omitted. A correspondent calls attention to the fact.

—The Knights are in the second week of a very successful engagement at Tony Pastor's. Over the Garden Wall has caught the fancy of the patrons, and standing room is the nightly rule.

—On Monday night Alonzo Hatch departed to rejoin Carleton's Opera company. Carleton telegraphed him on Saturday that business had improved and that he intended to increase the company.

—Isaac Frazier, the colored theatrical expressman, died suddenly on Sunday. He was well-known in the profession, having carried on a sidewalk express business on the Square for several years.

HARRIGAN AND HART at the NEW PARK THEATRE, every evening at 8 o'clock.

Mr. Edward Harrigan's new comedy, MCALISTER'S LEGACY. Matinees Tuesdays and Fridays.

UNION SQUARE THEATRE.

Snook & Collier, Proprietors

EVENING AT 8. SATURDAY MATINEE AT 2.

The Screaming Farce-Comedy, in three acts, 1 WIVES TO A HUSBAND. Adapted by Colonel Millham from the French of M. Trenc-Dascont.

Preceded by the exquisite little drama, ONE TOUCH OF NATURE.

Presented at the Union Square Theatre, with a cast including every member of the great company. Seats secured two weeks in advance.

WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACE.

GREAT SUCCESS.

A NEW AND ORIGINAL DRAMA

by Henry Guy Carleton, Esq., entitled VICTOR DURAND.

EVERY EVENING AT 8:30. SAT. MATINEE AT 2.

GRAND OPERA HOUSE.

Lessee and Manager - Mr. HENRY E. ADAMS

RESERVED SEATS, 50c. GALLERY, 25c.

This week only. The people's favorite—the incomparable LOTTA.

In her latest success, MAMZELLE NITOUCHÉ. Every Evening and Saturday Matinee.

Next week—MICHAEL STROGOFF.

KOSTER & BIAL'S, 33 ST. AND 6TH AV.

Admission 25c. Private Boxes. A sensation entirely new to the stage.

THE SONS OF THE SOUDAN, THE BEDOUIN ARABS.

Last week of Leon and Cushman's Burlesques. VASSAR GIRLS AND VIC'S COACHMAN.

The CARON BROTHERS as "The Acrobatic Dudes."

Matinees Wednesday and Saturday.

BIJOU OPERA HOUSE, Broadway near 30th st.

Messrs. Miles & Barton, Lessees and Managers.

Evenings at 8. Matinee Saturday at 2.

Continued success of

RICE'S BIG BURLESQUE COMPANY

and Mr. HENRY E. DIXEY.

Supported by a cluster of artists, in a grand production of the new and original, Spectacular Burlesque by William Gill, entitled

ADONIS.

Grand Chorus and Orchestra. Prices, \$1.50, \$1 and 50 cents.

NIBLO'S GARDEN.

POOLS & GILMORE - Proprietors and Managers

Reserved Seats (Orchestra Circle and Balcony), 50 cents.

THIS WEEK ONLY.

HARRISON AND GOURLAY

in

SKIPPED BY THE LIGHT OF THE MOON.

The Funniest of Funny Plays.

WEDNESDAY AND SATURDAY MATINEE

Next week—A BUNCH OF KEYS.

THE CASINO.

Broadway and 30th street.

Rudolph Aronson, Manager.

50 CENTS. ADMISSION 50 CENTS.

Reserved seats, 50c. and \$1 extra. Boxes, \$2, \$3, \$5, \$10.

Every Evening at 8. Saturday Matinee at 2.

Magnificent presentation of the opera comique, in three acts, adapted from the German of Zell and Genée by Sydney Rosenfeld.

APAJUNE.

Music by Millocker (composer of the Beggar Student). Presented by the

McCAULL COMIC OPERA COMPANY.

CHORUS OF 50. INCREASED ORCHESTRA.

Beautiful Costumes, Scenery, Appointments, Etc.

Next Sunday evening, Grand Popular Concert.

DALY'S THEATRE.

Broadway and 30th street.

Under the management of Mr. AUGUSTIN DALY.

Orchestra, \$1.50; Dress Circle, \$1; Second Balcony, 50c.

Every evening at 8:15. Matinees begin at 2.

50th to 60th time of

Mr. Daly's New Comedy,

LOVE ON CRUTCHES.

"A masterpiece of ingenuity,"—Herald.

"The most charming and enjoyable play now before the New York public,"—Tribune.

Miss Ada Rehan, Mrs. Gilbert, Miss Edith Kingdon, Mr. John Drew, James Lewis, Otis Skinner, Wm. Gilbert, Etc.

MATINEES WEDNESDAY AND SATURDAY.

TONY PASTOR'S THEATRE, Fourteenth Street,

next to Academy of Music.

Second and positively last week of

MR. AND MRS. GEORGE S. KNIGHT'S

great and laughable comic success,

OVER THE GARDEN WALL.

constructed

FOR LAUGHING PURPOSES ONLY.

MATINEES TUESDAY AND FRIDAY.

Good Reserved Seats, 50 cents.

STAR THEATRE.

Broadway and 13th Street.

Mr. LESTER WALLACE, Proprietor.

EVERY EVENING AT 8. SATURDAY MATINEE AT 2

MR. LAWRENCE BARRETT

in Hon. George H. Boker's Tragedy,

FRANCESCA DA RIMINI.

Magnificently produced, with new scenery and music.

Chorus of Madrigals; a full corps of auxiliaries.

New and elaborate costumes, historically correct, and a carefully selected and efficient cast.

Mr. Barrett will not appear at any other theatre in New York this season.

Lycium Theatre.

(Twenty-third street and Fourth Avenue, N. Y. City.)

(Adjoining the Academy of Design.)

NOW BUILDING under the personal direction of

Mr. STEELE MACKAYE, founder of the MADISON SQUARE THEATRE and inventor of the DOUBLE STAGE.

The NEW LYCEUM THEATRE will be furnished with many of Mr. Mackay's latest inventions and opened on or about Feb. 15, 1885, with a new play by

STEELE MACKAYE, author of Hazel Kirke, Rose Michel, Won at Last, etc.

MADISON SQUARE THEATRE.

Mr. M. H. MALLORY, Proprietor and Manager.

THE PRIVATE SECRETARY.

A NEW FARCICAL COMEDY.

FOURTEENTH ST. THEATRE.

Corner Sixth Avenue.

Lessee and Sole Manager - Mr. SAMUEL COLVILLE

Monday, Jan. 12. For two weeks only.

Return engagement with Maubury and Overton's

POWERFUL DRAMATIC COMPANY.

in Frank Harvey's great moral drama,

THE WAGES OF SIN.

the most positive dramatic success of the season,

with

AGNES BOOTH.

Charles C. Maubury and Charles Overton.

Evening at 8. Wednesday and Saturday Matinees.

POPULAR PRICES.

Reserved seats, 50c., 75c., 1.00, 1.25, 1.50 and 2.00.

Box office open from 9 to 4 and from 6:30 to 10, when

seats may be secured in advance.

SUNDAY EVENING, Jan. 18, PROF. CROMWELL.

ITALY, FROM PALERMO TO VENICE.

FIFTH AVENUE THEATRE.

Proprietor and Manager, JOHN STETSON.

Evenings at 8. Saturday Matinee at 2.

W. E. US & CO.

One huge laugh from beginning to end.

Edwin Booth

Letters may be addressed care New York Mirror.

Mary Anderson

ON TOUR IN ENGLAND.

W. A. Whitecar.

Leading Business with Almoe.

SEASON 1884-85.

Miss Sara Von Leer

In Maubury and Overton's Wages of Sin Company

SEASON 1884-85.

Address care New York Mirror.

Edna Carey.

LEADING LADY. PLANTER'S WIFE

"A RAVEN NO MORE."

Fred Lotto.

At Liberty after Nov. 8.

Address Agents, or 68 W. 19th.

Lorena D'Arcy

IN

CALLED BACK.

Mr. Newton Gotthold

DISENGAGED.

Address Dramatic Agents New York.

Or, Sewickley, Allegheny Co., Pa.

Mrs. Augusta Foster.

LEADING BUSINESS.

RISTORI.

Season 1884-85.

Charles B. Hanford.

Re-engaged season 1884-5 with

THOMAS W. KEENE.

Address No. 204 F Street, N. W., Washington, D. C.

Marie Bockell.

PRIMA DONNA.

Samuel Reed.

COMEDIAN.

Mestayer's We, Us & Co.

Bertha Welby.

Address

NEW YORK MIRROR.

Flit Raymond.

Address N. Y. MIRROR.

Byron Douglas.

With the PAVEMENTS OF PARIS, Season 1884-85.

Address

NEW YORK MIRROR.

Thos. W. Keene

Address

W. E. HAYDEN, Manager.

National Printing Company, Chicago, Ill.

Margaret Mather

J. M. HILL, Manager.

Permanent address,

Clark and Madison Streets, Chicago.

AS RECONSTRUCTED AND NOW PLAYED, ZOZO, The Magic Queen

Is the greatest financial success of any attraction before the public. During the last four weeks, with two exceptions, at every performance

STANDING-ROOM ONLY.

The present week, at Hyde and Behman's POPULAR BROOLYN THEATRE, although one of the largest in the city,

NOT LARGE ENOUGH TO HOLD THE PEOPLE.

The Greatest Living Pantomimist,

GEORGE H. ADAMS,

An enormous hit as a Comedian. The wonderful scenery, by HENRY E. HOYT, attracts all art connoisseurs and lovers of the beautiful. While the army of beautiful young women is a stage revelation.

I WANT A MANAGER,

Reliable, responsible, energetic and competent. Please write, and consider silence a respectful negative. I am so busy and half sick I have no time for long arguments to convince me of your ability. I am worn out with hard work and want an able man to take full charge.

TIME ALL FILLED IN WEEK STANDS.

Address 12 Union Square, CHARLES R. GARDINER.

1884 SEASON 1885
THE HANLONS'
New Spectacular Pantomime.
FANTASMA.
GEO. AND WM. HANLON, Managers.
PERCY MEYNALL, Acting Manager.
Address En Route.
Opera House, Pittsburg, Jan. 12, week; McVicker's Theatre, Chicago, Jan. 19, two weeks.

OWENS'
Academy of Music.
CHARLESTON, S. C.
JOHN E. OWENS, Proprietor and Manager.
WILL T. KEOGH, Assistant Manager.
Business letters having reference to the season of 1884 and 1885 should be addressed to JOHN E. OWENS, Proprietor and Manager, Charleston, S. C.

NEW ACADEMY OF MUSIC.
EAST SAGINAW, MICH.
Was completed and opened about December 16, 1884, under the management of CLAY & BUCKLEY, Managers of Saginaw Valley Circuit.
THE FINEST THEATRE IN THE WEST.
No Theatre in this State can compare with it. Seating capacity, 1,600. Cost \$75,000. On ground floor, Population, 30,000. Adjacent to Saginaw City—population, 17,000.
Open dates for first-class attractions only.
Address CLAY & BUCKLEY, East Saginaw, Michigan.

Mrs. Geo. Vandenhoff.
THE DISTINGUISHED
ELOCUTIONIST.
GIVES INSTRUCTION IN
Elocution, Declamation, Voice Culture
and Dramatic Art, Deportment
and Gesture.
She prepares pupils for the stage or for reading in public. Her great success for twenty years past is her guarantee for the future.
Address MRS. GEO. VANDENHOFF, New Elocution Rooms, 108 W. 42d STREET, bet. Broadway and Sixth Avenue.

Miss Ada Gray.
STARRING IN
EAST LYNNE.
FIFTH SEASON.
Managers having open dates will please address care of THE NEW YORK MIRROR.

E. Gertrude Gardiner.
Late of the Princess and Avenue Theatres, London; Wilson Barrett and D'Oyly Carte companies.
Specially engaged for
JUNO IN IXION, at the COMEDY THEATRE.
Address MIRROR.

Notice to Managers and Actors
Managers and actors are hereby respectfully notified that
FANNY DAVENPORT,
the daily executed papers produced by the Messrs. Countess, at their branch offices in PARIS, has obtained the exclusive privilege in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or other versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect FANNY DAVENPORT'S exclusive ownership of all the rights in FEDORA.
All communications to
EDWIN H. PRICE, Canton, Pa.

JANAUSCHEK. SPOT CASH;
IN HER PRONOUNCED SUCCESS, OR,
MY LIFE. Sam'l of Posen on
A SUPERB COMPANY the Road.
CARRYING ITS OWN
Magnificent Scenery.
UNDER THE MANAGEMENT OF
H. J. SARGENT.
Address M. B. CURTIS,
Clarendon Hotel, cor. 18th St. and 4th Av., New York.

SAVANNAH THEATRE.
SAVANNAH, GEORGIA.
ALL DATES
IN THE MONTHS OF MARCH AND APRIL
ARE OPEN
in this City and Circuit for First-class Attractions.
T. F. JOHNSON, Manager Savannah Theatre.

Third Annual Tour of
TWO JOHNS COMEDY CO.
Under the management of JAS. DONALDSON, Jr.
Pronounced the best and most powerful dramatic organization travelling, composed of
LADIES AND GENTLEMEN OF ACKNOWLEDGED ABILITY, SPECIALLY SELECTED
to fill the characters in that Funniest of Funny Plays.
PETER RICE, Business Manager.

LOUISE MULDERER
—IN—
GUSTAV WASA;
Or,
MASK FOR MASK.
Next to Mme. Irshick, it was Louise Mulderer who excelled in the role of Countess Friederike, which part with its naive innocence and intense devotion, forms a very effective counterpart to the more lofty character of the older sister. The nervousness which on the first night prevented the full development of her abilities, had given place on Friday to a refreshing, charming vivacity of acting. The intelligent manner in which she represented the girlish reticence, coyness and the pure, sacrificing love of Friederike demonstrated her unusual talent as well as her artistic training. Deep, passionate sentiment lay in the tone of her voice and in the expression of her features. When she parted in the first act from her lover, tears were in her voice when she exclaimed: Be still, my heart, he will return. And with what charming humor she knew how to tease her cousin Hans, in the third act, how naturally to give expression to maidenly shyness when this one jokingly said that in her heart there was Danish invasion. For the demonstration of painful longing the artist found true heart-tones for the half joking, half serious warning to Anna that also her hour would come, in speech and facial expression the most graceful humor. Taken altogether there is only Louise Mulderer to be mentioned. She is a very pretty blonde, who is at home on the English as well as on the German stage—having supported Edwin Booth and Rossi—and she seems to be specially adapted for emotional parts. This lady, whose pronunciation of the German only shows very slightly that she's not a born American, receives a great deal of applause.—*Sontag Nachrichten*, Jan. 11.
Miss Mulderer, as the heroine's sister, received deserved applause for her acting when she described in true comedy fashion the symptoms of love.—*New York Herald*, Jan. 10.

W. W. FURST.
MUSICAL DIRECTOR.
MISS MAMIE TAYLOR.
SOPRANO.
WITH JACQUES KRUGER IN DREAMS.
Address N. Y. MIRROR.
1884 - Second Annual Tour. - 1885
"THE LITTLE ELECTRIC BATTERY."
LIZZIE EVANS.
Address, C. E. CALLAHAN, Manager,
Cincinnati, O.

NOTICE TO MANAGERS.
Miss Maude Granger
Under the management of W. S. HARKINS and SPENCER H. CONE, will commence her starring tour at WHITEY'S OPERA HOUSE, DETROIT, Jan. 15, in the highly successful romantic military drama,
LYNWOOD.
By J. K. TILLOTSON, author of The Planter's Wife.
MISS GRANGER will be supported by the original cast, including B. T. Ringgold, W. H. Thompson, Chas. Norris, Joseph Francoeur, M. W. Rawley, Wm. Richardson, Daniel Cronin, Miss Rachel Booth, Miss Lillian Chantore and W. S. Harkins.
The following engagements have already been played: 7 weeks, Union Square Theatre, New York; 2 engagements, Brooklyn; 3 weeks, Niblo's Garden, N. Y.; 1 week, Philadelphia; 1 week, Baltimore; 1 week, Washington; 1 week, St. Louis, and return engagements already booked in nearly all the above cities.
MAGNIFICENT PICTORIAL WORK from the following well-known first-class establishments: Strobbridge, Cincinnati; W. J. Morgan & Co., Cleveland; A. S. Seer's, New York; Metropolitan Job Printing House, New York.
Managers having open time and wishing this attraction, may address at once,
SPENCER H. CONE,
Grand Opera House, Chicago.
Or to W. H. BROWN, Business Manager.

ROSE COGHLAN.
1885 - SEASON - 1886
SUPPORTED BY HER OWN COMPANY IN
OUR JOAN.
A Romantic Four-act Comedy Drama, by HERMAN MERIVALE, Esq., author of Forget-Me-Not.
OTHER PLAYS IN PREPARATION BY WELL-KNOWN AUTHORS.
TIME ALL FILLED. COMPANY ENGAGED.
All communications to
FRANK FARRELL, Manager,
50 West 24th street, New York.
ADA DYAS.
COMEDienne.
Madison Square Theatre.
PERMANENT ADDRESS, NORWALK, CONN.

Miss Kate Morris.
LEADING LADY.
CALLED BACK COMPANY.
G. Herbert Leonard.
SUPPORTING RISTORI.
At Liberty for next Season.
JUVENILE LEAD AND LIGHT COMEDY.
Address Lambs Club or Agents.
Frank Farrell.
AGENT OR MANAGER.
AT LIBERTY BALANCE OF SEASON.
Address 59 West 24th street, New York.

CAUGHT ON.
STANDING ROOM ONLY AT EVERY PERFORMANCE.
MR. AND MRS.
GEORGE S. KNIGHT
IN THEIR NEW COMIC COMPLICATION,
OVER THE GARDEN WALL.

Gotten Up For Laughing Purposes Only. Last Week at Tony Pastor's Theatre.
For time, address immediately
FRANK A. PAUL, Business Manager,
Care SEER'S PRINTING-HOUSE, 26 Union Square, New York.

NOW "EN ROUTE."
HYDE AND BEHMAN'S
Operatic, Spectacular Minstrels
Composed entirely of ARTISTS OF MERIT and thoroughly equipped in every detail.
For particulars address
RICHARD HYDE,
Of Hyde and Behman, Brooklyn, N. Y.

LAVINIA SHANNON.
Starring Tour 1885-86 in
LADY AUDLEY'S SECRET.
WARNING.—Having purchased from Mrs. D. P. Bowers the drama entitled LADY AUDLEY'S SECRET, I hereby warn all persons from infringing on my rights. Play and title have been duly copyrighted.
GILES SHINE.
NOTICE.—Have sold to Mr. Giles Shine all rights to play and title of LADY AUDLEY'S SECRET, dramatized for me by the late John Brougham, Esq.
GILES SHINE and LAVINIA SHANNON disengaged for remainder of season of 1884-85.
Permanent address, 102 4th Street, S. E., Washington, D. C.

JOHN E. OWENS
IS PREPARED TO MAKE ENGAGEMENTS TO REVIVE HIS REPERTORY OF
POPULAR PIECES, or to appear in A NEW PLAY.
Managers desirous of negotiating, address
OWENS' ACADEMY OF MUSIC, Charleston, S. C.,
Or TOWSONTOWN, MARYLAND.

AGNES WALLACE-VILLA.
EN ROUTE. **SAM. B. VILLA, Manager.**
NEW YORK METROPOLITAN COMIC OPERA CO.
ROLYAT AND MAZZETTI Proprietors.
Grand, Romantic, Fairy Spectacular, Serio-Comic Opera, in three acts, entitled
SOLD; OR, THE FAIRY QUEEN'S REVENGE.
Music and Libretto written by G. Bertini De Wier. LOUISE ROLYAT, as the FAIRY QUEEN, supported by a powerful company. Open for dates.
G. BERTINI DE WIER, Business Manager, 101 East 103rd Street, New York.

SEASON 1884-85
Barton Comedy Company
IN
RIPPLES.
F. D. NELSON and ESSIE BARTON
Supported by a
Company of Competent Burlesque Artists.
Managers having open dates will please address
F. D. NELSON, Manager, Box 1, Charlotte, Mich.
INDIANA.
New Music Hall.
CRAWFORDSVILLE, IND.
Cost \$50,000. To be completed Oct. 1, 1884. Seating capacity, 1,000. Stage, 40x76 feet. Height of stage, 45 feet. House complete with all modern improvements.
First-class companies desiring dates, "sharing terms only," please address
VORIS & MILLER, Managers, P. O. Box 572.

Harry Miner's Enterprises.
THE PEOPLE'S THEATRE.
HARRY MINER'S BOWERY THEATRE.
HARRY MINER'S EIGHTH AVENUE THEATRE.
HARRY MINER'S SILVER KING COMPANIES.
VICTORIA HULSKAMP MOROSINI CONCERT COMPANY.
HARRY MINER'S AMERICAN DRAMATIC DIRECTORY.
Address, HARRY MINER,
165 Bowery, New York.

Fred. Lennox.
COMIC OPERA COMEDIAN.
At Liberty.
Address MIRROR office.

Blanche Seymour.
SOPRANO AND SOUBRETTE. AS ROSE KEYS
IN
FLORA MOORE'S BUNCH OF KEYS.
Season 1884-85.
Address MIRROR.

Eugene Moore.
FIFTH SEASON WITH
THOMAS W. KEENE.
IAGO, BUCKINGHAM, BARADAS, MANFREDI, HORATIO, MERCUTIO, ETC.

Miss Lena Langdon.
MADISON SQUARE COMPANY.
As Constance Winthrop in Young Mrs. Winthrop Company.
Address MIRROR.
Lillian Hadley.
RUTH HERRICK. IN THE RANKS.
Address Brooks and Dickson, or MIRROR.

Frederic de Belleville
THE SILVER KING.
Address MINER'S PEOPLE'S THEATRE,
Or, as per route.
Dominick Murray.
En Route with new version of
ESCAPED FROM SING SING.
A GREAT PLAY. A GREAT ACTOR.
ARDEN SMITH, Manager.
LEAD, COMEDY OR SOUBRETTE.
Louise Balfe.
DISENGAGED.
Address 234 West Fourteenth street.

Edgar L. Davenport.
LEADING BUSINESS WITH KATE CLAXTON.
Captain de Lascour and Horace, in Sea of Ice; Pierre, in Two Orphans.
AT LIBERTY FOR NEXT SEASON.
Address this Office.

Reginald G. Martin.
M. BOUQUET.
IN JOHN A. STEVENS' COMEDY, NICE AND WARM.
Address American and Colonial Exchange.

Leonard S. Outram.
Touring in England as The Silver King, under management of Wilson Barrett.
Address Princess Theatre, London.
Walter Standish.
Address MIRROR or agents.

Bessie Bernard.
Press Agent. Also Soubrette and Boys.
Season 1884-85, Grace Hawthorne company.
Frederick Mann.
JUVENILE LEADS AND CHARACTER BUSINESS WITH
Hanlons' Voyage en Suisse Company.

Russell Bassett.
COMEDIAN. AT LIBERTY.
Address 28 West 9th Street, or MIRROR.
MRS. ELIZA YOUNG.
Eccentric, Comedy Old Women. The original Mrs. McCosh in Gillette's Secretary. At liberty for jobbing engagements. Address 221 West 25th street, or Agents.